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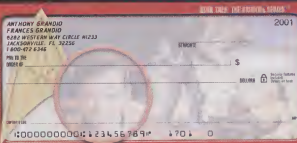


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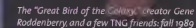
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Last Word

Dan Madsen on an essay from the past



The "Great Bird of the Galaxy," creator Gene Roddenberry, and a few TNG friends, fall 1989

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:: we celebrate the second star trek series

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A-buzz with *Nemesis* news, we catch up with the life and times of a very busy Number One.

20 :: Wil Wheaton

There's so much going on with Wil these days, filming a cameo for *Nemesis* leaves the old Wesley Crusher demons be.

24 :: Bob Justman

The key detail man from the Original Series days had a lot to do with defining the universe of "the new Star Trek" too.

31 :: David Livingston

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34 :: Hoshi's Freshman Year

How far she's come, our thoughtful and not-so-green Ensign Sato—and actress Linda Park tells how she plans to keep her growing.

40 :: ST II at 20, Part II

Director (and uncredited screenwriter) Nick Meyer wades in with untold stories and more from producer Harve Bennett on the film that saved the franchise.

46 :: Futurama's Trek Spoof

Writer-producers David Goodman and David X. Cohen reveal the hijinks that led to this instant classic of the animated Fox sci-fi comedy.

52 :: Armin & Kitty: Life Well After Star Trek

As with so many of their fellow Trek alumni, *DS9*'s onetime Ferengi barkeep and his late-Vorta wife have lots to keep busy with these days.

56 :: My Adventures in Mapping Star Trek

Can history repeat itself? Twenty-two years later, it's another stab at Star Trek cartography for author-artist and former Trek staffer Geoff Mandel.



As cooler days and football signal that fall is in the air, it's a good time here to catch our breath after such a hectic but fun year. Of course, there's a new season of *Enterprise*, and the countdown is on for the premiere of *Star Trek Nemesis* Dec. 13. But this issue seems like a good time for reflection as well.

For one, it seems appropriate that *The Next Generation* is marking its 15th birthday, just as what is supposedly that crew's last adventure is about to hit the big screen. We have two of the early *TNG* movers and shakers, producer-turned-director David Livingston and the legendary Bob Justman (and why these history-rich gentlemen are not guesting at more conventions, I'll never understand). There's also Wil Wheaton, recalling the fan backlash against gee-whiz character Wesley Crusher—a real contrast to his diverse career today. Not to forget Jonathan "Riker" Frakes, who gets in ahead of next issue's *Nemesis* extravaganza issue with plenty of plot peeks.

And then we catch up with Armin Shimerman's many facets, including his wife (and two-time *DS9* guest star) Kitty Swink, since the last of those days behind Quark's bar. And Nick Meyer sounds off in Part 2 of our celebration of *The Wrath of Khan*.

But today's Trek is hardly ignored, thanks to a wide-ranging chat with Linda Park about life, the universe and everything Hoshi Sato. Meanwhile, we go backstage for *Futurama*'s animated spoof on the original Trek cast as pop culture. (How many references did you catch when it ran?) Finally, Geoff Mandel writes of his own Pocket Books project, the new *Star Trek Star Charts*, which have an especially sentimental hold in my life, as you may discover. Geoff is the only new writer to our pages, but I need to make amends to a veteran scribe over a miscue in Issue 138: our sidebar with Scott Bakula analyzing his first Archer action figure at Toy Fair should have been attributed to Jim Brumbaugh, our products columnist.

Lastly, I want to thank all those members who so graciously shared their readability concerns with recent *Communicator* issues. Please know that your concerns about contrast have been heard and we have begun in this issue to use slightly larger type and line spacing, along with a closer eye on background color darkness and density. (Any captions over variegated backgrounds should be easier to read, too.). Hopefully we have addressed those contrast issues while not backing off from what I know is the most dynamic, dynamite layout design anywhere.

As usual, though, let us know how we are doing, what you want to see, or write directly to the columnists involved now that most post their email address. Our plans for truly new membership benefits are still at work, so now's the time to sound off if you have any ideas ... and thanks to everyone who has come by to say "hi" in person on this year's convention trail. See you at the movies Dec. 13!

Larry Nemecek

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Titles Tales

Thank you for the article "Tales of the Enterprise Titles" (Issue 138). I happen to enjoy watching the opening credits each week! They remind me how far we have come in the 99 years since the Wright brothers first flew at Kitty Hawk. If it wasn't for people like them, Lindbergh, Earhart, Yeager, Glenn and Armstrong, we wouldn't go "where no one has gone before." These people are an inspiration and this is a fitting tribute. Thanks for the great article!

PS: I love the music—it's a refreshing change!

JESSICA EARL
PHILADELPHIA, PA

In The Middle

... With the new Star Trek series *Enterprise*, differing opinions are popping up. ... Why can't we meet in the middle on this one? I hate to destroy Sue Von Romp's claim, but *Enterprise* has not hit its stride yet. Just like *The Next Generation*, *Deep Space Nine* and *Voyager*, it will need a few years to fully develop each character.

This show was meant to be different than the other three we have seen since 1987. It has proved itself, but it is no classic yet. *Enterprise* needs a year or two to fully develop its characters. I always thought *Deep Space Nine* did the best overall job in perfecting the show. By the time it went off the air, we knew everything—the personality, the past, every intricacy—about Captain Sisko, Major Kira, Jadzia (and Ezri) Dax, Odo, Quark, Worf, Chief O'Brien, Doctor Bashir, and even Jake Sisko. In addition, we knew so much about recurring characters. ... Without recurring characters I don't think *Enterprise* can ever expand to the vast proportions of *Deep Space Nine*, but in two or three seasons, it can be another great Star Trek series, just like *TNG*, *DS9* and *Voyager*.

JONATHAN REIDENOUER
HARRISBURG, PA

... I am grateful to *Enterprise* for all the nods to classic Trek—from bringing back the Andorians, to the button on the ship's intercom. It is also wonderful to have the Vulcans back. I fell in love with Spock during the summer promos in 1966, when they were airbrushing out his ears; I have been a student and fan of Vulcans ever since. (Thanks, too, to *Communicator* for a whole issue dedicated to Vulcans.) I am amused by the complaints that canon is being violated by the updated technology and makeup on *Enterprise*. It is not reasonable to expect that 1960s methods will be used in a 21st-century production. We all know why the Klingons look different now than they did in the classic series. The respectful nods are enough—really...

I have learned, over time, that Paramount is not going to consult me regarding the direction Star Trek should take! I try to make my voice heard, and then enjoy what comes. So far, Star Trek has continued to fascinate and engage me in a way that nothing else does...

I am also eagerly awaiting the premiere of *Nemesis*. It has been a long dry spell since *Insurrection*. I have high hopes for this new movie. ... It is my great hope that *Nemesis* will follow in the footsteps of *The Wrath of Khan* and *The Voyage Home* and bring in general audiences in droves, and bring in the Trekkers again and again. Maybe then we will once again get a movie every other year.

I think the state of Trek is great right now, and I hope that the nay-sayers will realize all the blood, sweat and tears (from all of us) that have brought us to this point. We will all need to be vigilant and work to keep Trek alive and healthy for years to come. I think that for the most part, Gene's vision of the future has been honored. It will be exciting to see what comes next!

LUCY HUGHES
HILLSBORO, OR

Letters of comment are always welcome from our members and readers, all issues subject to editing and space considerations. All letters must be signed, include city/state, and marked that they are for publication/ema addresses will be used unless otherwise instructed. Concise, single-topic letters are always preferred.

Chew On This

I think it's safe to say that most of us "Trekkies" were able to accept that the original series was limited by the make-up of the time and small budgets, so with that in mind we were able to "mentally translate" the Klingons from smooth to ridges.

There really *wasn't* a problem until it was addressed in "Trials and Tribble-ations." I found that to be rather irresponsible of the show's producers. They should have left well enough alone.

Also, it is quite clear that the lack of a Eugenics War in our timeline is a result of the many incursions into the past by the crews of the *Enterprise* and *Voyager*. This caused a series of quantum realities—one of which has a Eugenics War, and at least one that does not. This theory also explains the discrepancies in the "new" *Enterprise* series and what had been previously established as canon. Could the man that vaporized himself with Doctor McCoy's Type 1 phaser have had an unforeseen impact on the future?

And finally, would this *Enterprise* (NX-01) have been named something else had Captain Picard and crew not revealed the future to Lily Sloane and Zefram Cochrane? The possibilities are endless.

MICHAEL MOATS
GEORGETOWN, PA

More Enterprises

The insert on page 31 of Issue 138 comments on the images of prior ships named *Enterprise* depicted along the Recreation Deck of the refurbished starship in *Star Trek—The Motion Picture*. These include a so-called "19th-century sailing frigate" and an aircraft carrier.

To the best of my knowledge, the first of these corresponded to a 12-gun schooner named *Enterprise* commissioned in 1799 (and much later refitted as a 16-gun brig). By contrast, frigates of the late 18th century typically had between 32 and 36 guns (although a few such as *Constitution* were armed with 44 guns). The famous schooner saw action against both the Barbary States at the turn of the century and subsequently the Royal Navy during the War of 1812.

Additionally, to my recollection, the flattop featured in the montage was the

highly decorated CV-6 from the Second World War rather than the current nuclear-powered CVN-65. Exploits of CV-6 *Enterprise* and her crew are detailed in *The Big E* by E.P. Stafford (Naval Institute Press), for those who find actual military history of interest.

GERHARD THIELMAN
ALEXANDRIA, VA

That Was Then ...

I am writing in regards to anyone who has a problem with *Enterprise* because it doesn't seem to have moved backwards in some areas from TOS. I am an original Star Trek fan. I was 10 when it first came on. I even resisted TNG because I didn't think they should mess with something as darn near sacred as Star Trek. I resisted for a while, until I finally watched it and realized it was far better by leaps and bounds. I've seen all the TNG & DS9 repeatedly and most Voyagers (I couldn't get a UPN channel for a while), but it's a rare thing for me to ever watch TOS.

I was excited when I first heard of *Enterprise*, but also afraid it might not be as good because they would go backwards from TOS and lose so much of what makes Star Trek a technical wonderland. I didn't like the idea of going backwards, of clunky communicators, no transporter or phasers or familiar aliens—especially Klingons! After reading a Rick Berman interview, I felt much better and waited for it with great anticipation. I have not been disappointed. I love *Enterprise*. So as far as I'm concerned they can throw out as much as they want to from TOS.

WENDY HAMEL
WAYNESBURG, PA

Back In A Flash?

... I was wondering if Linda Park uses her real name or a stage name? Maybe she'd like to look at some recent issue of *The Flash* (a comic book from DC) to find someone who shares the name.

THOMAS L. SCRUGGS, JR.
SCOTTSDALE, KY

(EDITOR'S NOTE: *That is, indeed, her real name, Thomas! We trust she's had it longer than the Flash's wife, DC's Linda Park West, has had hers (1989).*)

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The Enterprise-E is firmly set to warp into theatres again Dec. 13.

star trek update



the latest star trek news
from producer rick berman

RICK, WHAT IS THE STATUS OF *STAR TREK NEMESIS*?

Well, I couldn't feel better about this film. We have screened it for the studio and they love it. In fact, we cut it down to the length we needed it to be, and everybody at the studio actually asked us to put some things back in that we had taken out. We're in the process now of doing that and trying to tighten up some other areas. We're not taking anything out now, though. We're getting ready for some test screenings and preparing for the final sound mix. We're involved now in the credit sequences and finishing up over 500 visual effects

shots. We're in the final phases. I believe the first trailer will be going out with *Men In Black II*, and it is outstanding.

WHAT IS THE LENGTH OF THE FILM?

It's in the two-hour ballpark. It might be a minute longer or a minute shorter, but that's yet to be determined.

IS THE RELEASE DATE DECEMBER 13?

At the moment it is. Those things change, but right now that seems to be the date. Whether that will stay the date has to do with the Paramount marketing department and the powers that be.

IT SOUNDS LIKE YOU ARE VERY EXCITED ABOUT THIS MOVIE.

Yes, I am. I think this film has an edge to it and is quite frightening in many ways. It has a certain emotional finality that the audience will understand when they see it. I think it is a very unique film. We have a villain that I believe stands up to any we've seen before, including Khan and the Borg Queen. I think young Tom Hardy is not only going to become a big movie star, but I also think he will go down in the annals of Star Trek as one of the great villains. He's at the beginning of a very big career.

ARE YOU GOING TO BE DOING ANY ADDITIONAL PICK-UP SHOTS?

At the moment, we have no plans to do so.

DO YOU THINK WE MAY SEE *THE NEXT GENERATION* ON THE BIG SCREEN AGAIN AFTER THIS FILM?

My confidence in the film and whether or not we're going to see *The Next Generation* characters again on the big screen are not necessarily locked together. There are elements within this story that may be contradictory in terms of that. I have no reason to believe that this is the last time we're going to see these characters, nor do I believe that the time won't eventually come when some other characters may begin to take over the movie franchise. These are all things that will be determined in the years to come.



Sullivan villian plotting in *Enterprise* season two opener: "Shockwave"

YOU BEGIN, IN JUST A FEW DAYS, PREPPING THE SECOND SEASON OF *ENTERPRISE*.

Yes, we've gotten a really good jump on the first episode. Brannon and I have already written the conclusion of the two-part cliffhanger. We are about to complete a second script we have written which will probably be filmed as episode four. Chris Black is doing the first episode that will be shot, although it will be the second episode aired ["Carbon Creek"]. Our new co-executive producer, who I am very excited about, John Shibani, is going to be handling in the script that will be shot third ["Minefield"]. Shortly, we will have four completed scripts before we start filming, which is something we have never had before.

CAN YOU GIVE US ANY TEASERS ABOUT WHAT WE CAN LOOK FORWARD TO IN THE SECOND SEASON?

The second episode of the season is going to be a very high-concept episode. We are going to learn that, when Zefram Cochrane met the Vulcans at that little town in Montana in *First Contact*, that was, in fact, not the first time Vulcans had set foot on planet Earth. We're going to find out that the great-grandmother of T'Pol had visited, along with a number of other Vulcans, a small

mining town in western Pennsylvania in 1957 after studying the launch of Sputnik. It's a charming story that all takes place in 1957. The great-grandmother character will be played also by Jolene Blalock. It's a terrific story that we will be shooting on-location up in the mountains of California.

We've got a bunch of great stories that we will be putting out over the course of the next several weeks. We have a terrific story that Brannon and I are finishing up now that is kind of an odd-couple story. It deals with Archer finding himself moving into Sickbay when Porthos gets sick and has to be quarantined in Sickbay. We end up with a wonderful character episode similar to "Shuttlepod One," but this one ends up being between the doctor and Archer in Sickbay. We're putting together a great group of shows.

WHERE DO YOU GET YOUR INSPIRATIONS FOR SOME OF THE STORY IDEAS YOU COME UP WITH? DO THEY COME TO YOU WHILE IN THE CAR, OR IN THE SHOWER, OR FROM YOUR LIFE?

Yes, basically we have ideas that come to us while driving in the car, lying in bed, watching TV—things that just pop into our heads, conversations we have with each other, and sitting down and forcing ourselves to come



The downtrodden Reman add to the chill of *Nemesis*.



up with ideas. They come from everywhere. Very often, we'll have a lousy idea, and we'll force ourselves to turn it into a good one. Very often, we'll come up with a ridiculously generic idea like Porthos getting sick, and then we'll force ourselves to come up with something wonderful that makes it good. Then you sit down and start breaking down the story, and you slowly come up with the idea. It's the single most enjoyable part of what I do—along with the writing. If it weren't for that, I wouldn't be coming to work.

ISN'T IT ALSO, THOUGH, THE MOST DIFFICULT PART?

Yes, it is hard, but it is also the most fun. It is the single most creative element of what we do. When you have creative abilities and you get to use them on a daily basis and you do good stuff, it is very fulfilling. It's like a painter—when he paints there are going to be days he does bad work but, when he does great work, there is a sense of satisfaction. Every day, we do some good stuff. Some days we do more good stuff than others, but it gives us great satisfaction. We try to put at least three or four hours into writing every day.

WHEN YOU WERE JUST STARTING OUT IN THE BUSINESS AS A PRODUCER, DID YOU IMAGINE THAT WRITING WOULD BECOME A PART OF YOUR LIFE?

I had done some writing before I came to Los Angeles, but I was not a full-fledged writer. It took a while before I had the confidence to start writing. I wrote three episodes of *The Next Generation* and did a lot of story writing. On

Voyager, I ended up doing a lot of rewriting and then, by the end of the show, I was rewriting a great deal. When *Enterprise* began, I suddenly realized that I was rewriting two-thirds of the episodes by the time we got to the end of last season, which was silly. Brannon and I started writing together. We suddenly realized that we had a remarkable compatibility. We would like to write half of the episodes this season.

SO STAR TREK GAVE YOU YOUR START AS A WRITER.

It certainly gave me the confidence and the opportunity to write screenplays as a good 50% of my vocational pie.

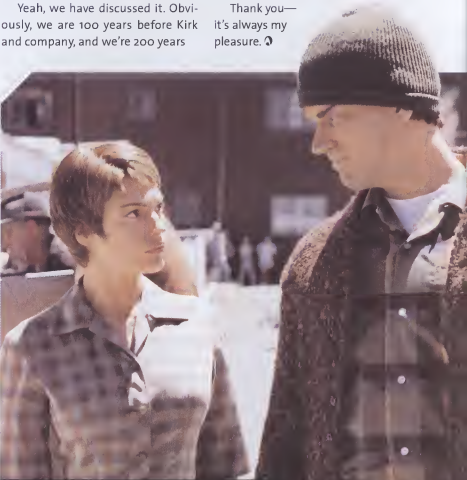
ARE YOU PLANNING ON BRINGING BACK ANY OF THE CLASSIC ALIEN RACES THIS SEASON—OR EVEN, PERHAPS, CHARACTERS FROM OTHER STAR TREK SERIES?

Yeah, we have discussed it. Obviously, we are 100 years before Kirk and company, and we're 200 years

before Picard and company, so it is a little bit tough but there are some ways we might be able to wiggle some of them in. We have certainly discussed it. There are groups like the Borg and people like Q and Guinan who could feasibly make appearances. There are people like Spock's father and others who could possibly make appearances. There are groups like the Romulans who could very carefully make appearances, but we have a lot of rules that have to be very carefully dealt with in terms of them not being seen. We know the status they have to be kept in so that we don't break any rules in terms of Kirk's time. But we are toying around with a lot of things.

RICK, THANKS FOR YOUR TIME. GOOD LUCK WITH THE SECOND SEASON.

Thank you—it's always my pleasure. ☺



BOTH PHOTOS: Jolene Blalock, as T'Pol's great-grandmother, in *Enterprise* second season's "Carbon Creek"; Paul Boehrer guest stars.

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sensor readings



"don't be afraid of your darker side. have fun with it!"

:: the menagerie



WILLIAM SHATNER (Kirk) was honored with the Lifetime Achievement Award by the Temecula Valley International Film & Music Festival. *Green Lake*, a sci-fi film he wrote and directed, was also screened at the September festival in Temecula, Calif. The captain earlier picked up the award for "Best Damn Guest Instruction" at the first annual Dammie Awards on Fox's *The Best Damn Sports Show Period*. Harking back to *TJ Hooker* days as a TV cop, he won for his instruction on how to slide across a police car in the film *Showtime* with Robert DeNiro and Eddie Murphy.

The captain is also set to host VH's *One Hit Wonders*, plus introduce horror films and chat with genre guests on *William Shatner's Full Moon Fright Night*, now airing late-night Saturdays on the Sci-Fi channel.

LEONARD NIMOY (Spock) and his wife **SUSAN BAY** (Adm. Rollman) announced a \$1 million donation July 16 to the Los Angeles Museum of Modern Art, where she has served on the board of trustees since 1999. The Nimoy Fund for Emerging Artists will showcase new artistic talent, including painting and sculpture, artist books and publications and performance and video works. Nimoy already gave \$1 million to help renovate L.A.'s famous Griffith Observatory, due to reopen in 2005 with a 200-seat theatre named in his honor.



JONATHAN FRAKES (Riker) will direct a live-action version of Gerry Anderson's beloved onetime "Super-



Starfleet in *Sunnydale* 2002? No, not another time-travel tale: When the Television Critics Association was hosted by UPN on the Buffy The Vampire Slayer sets July 14, Connor (Trip) Trinner, Anthony (Mayweather) Montgomery and John (Phlox) Billingsley represented the NX-01 crew. Executive producers Rick Berman and Brannon Braga were also on hand for the evening, which included a full group of names and faces from the entire UPN fall lineup.

marionation" adventure series *Thunderbirds* for Universal Pictures early next year, according to *Daily Variety*. Frakes has also directed the pilot hour for the new *Twilight Zone* remake for UPN, due to follow *Enterprise* on Wednesday nights this fall (see feature, p. 16). **IRA STEVEN BEHR** (exec producer, *D59*) has signed on as executive producer and head writer for the series, formatted as two half-hour stories.



KATE MULGREW (Janeway) reprised her one-woman bio-play of Katharine Hepburn, *Tea at Five* by Matthew Lombardo, for a run Aug. 20-Sept. 3 at the Drury Theatre in Cleveland. Aided by all of her *Voyager* castmates plus William Shatner, the captain also made headlines Aug. 23-25

at Cleveland's Playhouse Square Theatre with a weekend full of what were apparently the first Trek fan events held as a political fundraiser—these to back her husband Tim Hagan, the Democratic nominee for governor of Ohio.

RENE AUBERJONIS (Odo) will be back on the Broadway boards this fall as Professor Abronsius in the musical comedy *Dance of the Vampires* at the Minskoff Theatre in New York. Also starring *Phantom of the Opera*'s Michael Crawford, it opens Nov. 21 after preview performances Oct. 14-Nov. 20. Based on a film by Roman Polanski, the setting is described as "a Transylvanian graveyard near a village with an unpronounceable name." Set three nights



before one Halloween in the 1880s, the play contains ecstatic love duets, close encounters, unbridled dancing, wild comedy and, of course, bats and a madman named Boris. (For more info: danceofthevampires.com.) On the Trek front, Auberjonois can be heard narrating the audio version of *Star Trek: The Eugenics Wars: The Rise and Fall of Khan Noonien Singh*, Vol. 2 by Greg Cox.



WHOOPI GOLDBERG (Guinan) joins Danny Glover to produce and star in a TV movie for Showtime called *Good Fences*, based on Erika Ellis' novel about an upwardly mobile black family in the 1970s and the results of their move into the posh city of Greenwich, Conn. Spike Lee is the executive producer; filming began in August.

Come November look for **MICHAEL DORN** (Worf) in the Walt Disney holiday movie *Clause 2*, with Tim Allen starring as Santa Claus. Dorn was also back on the Star Trek stages, directing *Enterprise's* "Two Days and Two Nights." **ROXANN DAWSON** (B'Elanna) is directing this fall's fifth show, "Dead Stop."

JOHN BILLINGSLEY (Phlox) will be absent from a few *Enterprise* episodes this fall, thanks to his supporting role in the upcoming Denzel Wash-



ington movie *Out of Time* and its shooting location in Florida in September. With a release set for 2003, the film reunites Billingsley with his *High Crimes* director Carl Franklin. Billingsley has also started an online book club at his fan website: for information, see: JohnBillingsley.net.



Daily Variety reported that **JERI RYAN** (Seven of Nine) is in the film *Down With Love*.

Set for a 2003 release, the 20th Century Fox movie is described as an homage to the old Rock Hud-

pathfinder

Riding a TREK bicycle (what else?), **DANIEL McNEILL** (Paris) joined some 1,000 other riders and volunteers in the 9th annual San Francisco to Los Angeles AIDS Ride June 2-8. He personally raised \$6,300, all for California agencies providing services to those dealing with HIV and AIDS. Afterward, McNeill was in North Carolina directing episodes of *Dawson's Creek* in August and September for its new season. ☺



PHOTO: CHARLIE WALL

:: new ground

Congratulations to **MICHAEL PILLER** (former *TNG/DS9/Voyager* exec producer), son Shawn Piller (writer, *Voyager*), and their Piller² Co. for the historic debut of *The Dead Zone* on the USA Network. The series premiere won a 4.7 household rating and 6.4 million viewers, making it the network's highest-rated debut of an original series and the highest basic-cable original dramatic series of all time. *The Dead Zone*, based on the Stephen King book, more than doubled the network's usual Sunday evening ratings. *The Dead Zone* also features former *Deep Space Nine* star NICOLE DEBOER (Ezri Dax) and DAVID OGDEN STIER (Dr. Timicin)—the latter also voicing Jumba in Disney's *Lilo & Stitch* this summer. Joining Piller² as producers are Lions Gate Television, Paramount International Television and The Segal Company. ☺

son/Doris Day sex comedies and stars Renee Zellweger, Ewan McGregor, and *Pillow Talk* vet Tony Randall. Ryan has also been appointed to the executive committee of the Academy of Television Arts & Sciences, the organization behind the Emmy Awards.



Director **NICHOLAS MEYER**, **GEORGE TAKEI** (Sulu) and **WALTER KOENIG** (Chekov) were on hand Aug. 8 after a 20th-anniversary screening of *Star Trek II: The Wrath of Khan* for the American Cinematheque's 3rd Annual Festival of Fantasy, Horror & Science-Fiction at Hollywood's Egyptian Theatre.

Aside from a spate of recent TV guest spots, a recurring character on Lifetime's *For the People* and his lauded role in Matrix Theatre's *The Birthday Party*, **ARMIN SHIMERMAN** (Quark) is hard at work on the third of his Dr. John Dee historical novels.



ANTHONY MONTGOMERY (Mayweather) has been speaking at schools in the Los Angeles area in conjunction with the Stop The Abuse





PHOTO: JIA EMMY AWARDS

The local Los Angeles-area Emmy Awards for regional TV news and other productions took on a decidedly galactic scope June 29. George (Sulu) Takei and Nichelle (Uhura) Nichols presented the honors in the categories of Best Serious Local News Story, Single and Multi-Part.

3 BEST PERFORMANCE

With the final results set for Sept. 14 in technical areas, *Enterprise* racked up five nominations in four technical categories for the 54th annual Emmy Awards.

Given the unique procedure of the category of Outstanding Special Visual Effects for a Series, *Enterprise* has two nominations among the five overall: one for the pilot "Broken Bow" and another for "Breaking the Ice."

"Two Days and Two Nights" is nominated for Outstanding Hairstyling for a series; "Broken Bow" is also up for both outstanding series makeup (prosthetic) and outstanding series sound editing.

Three familiar names from the *Trek* family are back once again in the acting category nominations, to be announced Sept. 24. KELSEY GRAMMER (Bateman) for lead actor/comedy series for *Frasier*; KIM CATTRALL (Valeris), supporting actress/comedy series for *Sex And The City*; and JOHN LARROQUETTE (Torg), guest actor/drama series for *The Practice*.

Amid *Star Trek*'s Tony hopefuls from Broadway, WHOOP! GOLDBERG (Guinan) took home a statuette as co-producer for Best Musical, *Thoroughly Modern Millie*, and FRANK LANCELLA (Minister Jaro Essa) won as Best Featured Actor in a Play for *Fortune's Fool*.

At the 28th Annual Saturn Awards, *Enterprise*'s JOLENE BLALOCK (T'Pol) received two awards: Best Supporting Actress in a Television Series, and

Cinescape Magazine's Faces of the Future award. The Saturns' sponsoring Academy of Science Fiction, Fantasy and Horror Films is a nonprofit organization founded in 1972 to honor, recognize and promote the genre fields of filmmaking and television.

Among other Saturn categories, *Enterprise* lost out to *Buffy the Vampire Slayer* as Best Network Television Series. Ben Browder of *Farscape* won the Best Actor in a TV Series award amid nominees that included SCOTT BAKULA (Archer); likewise, CONNOR TRINNEER (Tucker) was among the nominees for Best Supporting Actor in a TV Series, which went to MICHAEL ROSENBAUM of *Smallville*. Meanwhile, Best Supporting Actress honors in film went to FIONNULA FLANAGAN (V'Lar/Tandro/ Julianna Tainer) for her role in *The Others*.

Star Trek—The Motion Picture: The Director's Edition lost to Disney's *Snow White and the Seven Dwarfs* in the Best DVD Classic Film Release category. SCOTT FARRAR, who worked as special visual effects cameraman on *ST II* and *III* and special visual effects supervisor on *ST VI*, joined *ST IV* vet MICHAEL LANTIERI (special effects) and two other co-nominees to receive the Best Special Effects for Film award for *A.I.: Artificial Intelligence*. Best Makeup honors went to *Hannibal*'s Greg Cannom, a special makeup artist on *ST VI*. ☺

Against Families Foundation (STAAFF), a nonprofit agency founded to stop all forms of violence and abuse within families. As a member of STAAFF's Community Board, Montgomery hosted STAAFF's second annual "Kids Safe Day 2002" in Hawthorne, Calif., in June.

Montgomery also plays on the Hollywood Knights Celebrity Basketball Team, a group of TV, movie and music stars who play school faculty teams. The team's season wrap party June 22 at The Key Club in West Hollywood was a star-filled event celebrating 24 years of community service. Founded in 1978, the Knights have raised over \$1.5 million for Southern California schools and other organizations.

Fresh from her *Becker* exit, TERRY FARRELL ("Jadzia") has signed to play Marilyn Gleason, the wife of *The Great One*, Jackie Gleason, in a TV biopic set for later this year or early 2003. *Everybody Loves Raymond*'s Brad Garrett is aboard as the legendary *Honeymooners* star.



CHASE MASTERSON (Leeta) stars in Creative Light Entertainment's special-effects-laden film *Inhuman*.

Onetime special makeup effects artist Michael Burnett (*Nemesis*, *Voyager* and *Enterprise*) makes his directorial debut. She will also star in *Terminal Invasion*, the first of a series of original action/sci-fi films that will air on the Sci-Fi Channel Saturday nights. Bruce Campbell of *The Evil Dead* is her alien-battling costar.

In theatres, Tom Clancy's *The Sum of All Fears* featured two more men of *Trek* history: JAMES CROMWELL (Nayrock, Shrek, Hanok, Zefram Cochrane) portrays President Fowler of the United States, and BRUCE MCGILL (Captain Braxton) is National Security Advisor Revell.





KELLIE WAYMIRE (Cutler) may not be so prominent around the corridors of NX-01 next season. A pilot she shot last spring, *The Pitts*, has been picked up by Fox as a mid-season replacement.

As early as September, *Daily Variety* reports, **JOAN COLLINS** (Edith Keeler) will join the cast of the CBS



soap opera *Guiding Light* for at least six months. She will play Alexandra Spaulding, a character quite similar to her Alexis Carrington of *Dynasty* fame.



THE ROCK ("The Champion" of "Tsunkatse")—aka **DWAYNE JOHNSON**—is adding another project to a busy slate since his big-screen debut in *The Mummy Returns*. He will star with Christopher Walken in an untitled action-adventure film for Universal Pictures set to lens in September, as relayed in *The Hollywood Reporter*.

JAMES DARREN (Vic Fontaine) continued his tour of Vic-like standards and big band hits with an Aug. 4 concert at the Hersheypark Amphitheatre in Hershey, Pa.

CASEY BIGGS (Damar) played Beau Fairmont on the June 24 "Spy Games" episode of *State of Grace* on the Family Channel.

Designer **MATT JEFFERIES**, the creator of the original U.S.S. *Enterprise*, and his wife Mary Ann were honored when the Motion Picture & Television Hospital in Woodland Hills, Calif. named a physical-therapy wing of the hospital after them. TOS production exec Herb Solow and his wife Fern offered remarks, with brother John and later Trek film designer Harold Michaelson on hand.

If there are any fans out there other than me that haven't heard the latest on *Star Trek Nemesis*, the trailer can be found at Startrek.com. ☐

journey's end

We offer our condolences to two of the Star Trek family on the passing of parents recently.

George Takei's mother, **FUMIKO EMILY TAKEI**, 89, died in Los Angeles on May 25 after a long illness. As her son has documented in his autobiography *To the Stars*, she was born in Florin, Calif., married Takekuma Takei in Los Angeles, and was forced with her family to live in three internment camps during World War II. Widowed in 1979, she was active in her Buddhist Temple, the Pioneer Center and volunteering for the Koreisha Chushoku Kai senior-citizens hot-meal program. The family has asked that any donations be made to the Japanese American National Museum, 369 East First Street, Los Angeles, CA 90012.

In the same month, virtuoso oboist **JOHN DE LANCIE**, 80, the father of his namesake "Q" son, died May 17 of leukemia in Walnut Creek, Calif. Born in Berkeley, the elder de Lancie studied oboe at age 14. He joined the Pittsburgh Symphony in 1940, and in 1942 with the U.S. Army Band in Germany persuaded Richard Strauss to write his only concerto for oboe. After a stint with the CIA's predecessor agency, he met wife-to-be Andrea in Paris and then joined the Philadelphia Orchestra in 1946. While serving as principal from 1954-77 he became known as one of the great oboists of his time, and then directed the Curtis Institute of Music until 1985. He was also the founding music dean of Miami's New World School of the Arts. ☐

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jonathan frakes

by anna i. kaplan

:: catching up with commander riker

JONATHAN FRAKES, BUSY WITH EVERYTHING FROM HIS TV SHOW *ROSWELL* TO THE FEATURE FILM *CLOCKTOPPERS*, was nevertheless happy to find himself back on the Paramount lot early this year. He joined the cast of *The Next Generation*, led by Patrick Stewart as Captain Picard, as they returned to familiar territory to film *Star Trek Nemesis*, the tenth feature of the franchise and the fourth with the *TNG* cast.

"It was great to get back together with everyone," Frakes says. "I'm sure you have heard that from the others. But these relationships after 15 years are so enmeshed, we are so deeply connected to each other, that when we got back on the set, it was as if we never left. Patrick and I were reading the paper, looking at each other with our feet up on the walls of the corridors of the *Enterprise*. It was as if we

they still all had fun.

"It was great," Frakes says. "We had Whoopi and Wil Wheaton. Again, it was as if we had never left. Wil Wheaton is 30 now and has two kids. We saw him grow up. I remember when he got his driver's license. It reminds us how long we have been doing this. But again, I thought it was really nice that Whoopi decided to do this, and Wil. I wish we had a few more. It was fun to have

actually hear it in the final mix. As many fans know, Frakes actually does play the instrument.

"I did play to a playback," he explains. "Nobody played or sang on set. [But] I don't think it is in the movie anymore."

After turning it down several times throughout the series, Riker finally gets his own command. "I finally get promoted," he reveals. "It's about time! We never see [my ship], but we hear about it."

Another favorite moment for Frakes occurs at the end of the movie.

"There is a wonderful scene at the end of the film, where Picard says good-

"It was as if we hadn't done anything else for the last 15 years but wear our space suits and hang out and make fun of each other. It was delightful."

hadn't done anything else for the last 15 years but wear our space suits and hang out and make fun of each other. It was delightful!"

In the movie, Riker and Marina Sirtis' Deanna Troi finally take the plunge into matrimony. *Nemesis*, written by John Logan, begins with their wedding reception.

"Finally!" says Frakes about the marriage. "Marina and I have been pushing that relationship for 15 years. I am glad they finally realized it was a good idea. [The film] opens with the reception and Picard making a funny toast. Brent [Spiner], as Data, sings. It's a wonderful opening to the movie."

Frakes enjoyed many aspects of the film shoot. He was glad that some of the other cast members from various seasons of *The Next Generation* made it to the set, including Wil Wheaton, who played Wesley Crusher, and Whoopi Goldberg, who sparkled as Guinan. Although it seems that Wheaton's cameo may not have made the final cut,

them there on-camera and off-camera."

Also stopping by to work with Stewart was Kate Mulgrew as Kathryn Janeway. Frakes mentions this, as well as Mulgrew's political life as the wife of Tim Hagan, who is running for governor of Ohio.

"She has a scene with Patrick in this film," he notes, adding: "The future first lady of Ohio!"

Frakes got the chance to do a big fight scene with his friend Ron Perlman, who plays the Roman Viceroy.

"I liked kicking the s**t out of Ron Perlman, an old friend of mine, who is a bad guy," Frakes admits. "We spent days rolling around on top of each other realizing that we are too old to be action heroes anymore. I got rolled around pretty good. That's why they have highly priced stuntmen."

Frakes points out a number of special moments in the filming of *Nemesis*. He played the trombone in one scene, although the audience probably won't

bye to Riker, that really hit close to home for me and Patrick," he reveals. "I'll never forget shooting that one."

Something that made filming *Nemesis* very different than the last two *Trek* features for Frakes was that he did not direct this tenth outing. Frakes directed both *First Contact* and *Insurrection*, but the director of *Nemesis* is Stuart Baird. How did it feel for Frakes, not sitting in the director's chair?

"When you are directing, it's all-consuming, night and day," he says. "When you are acting you only have your own character to worry about. It is a lighter load. I enjoyed being able to relax between shots instead of constantly feeling the pressure and stress to make the day, deliver the film, tell the story, worry about the color of the costumes, make sure that the actors' moves were all right, make sure the lighting worked. I enjoyed it!"

Frakes even had time to help stage a practical joke, involving a fictitious press



Frakes' Riker is right in the middle of the action throughout Star Trek Nemesis.



JONATHAN FRAKES

"I love *Enterprise*. I think Scott Bakula is a wonderful leader, both on and off the set. I think they have captured a lot of the qualities we had on *Next Gen*."

release about a Starfleet bobsled team from his "crew" going to the Winter Olympics.

"It was one of our finest moments, when we decided to participate in the Olympics," Frakes says and laughs. "Did you see that? That press release was a stroke of genius, one of the high points of our shooting—very funny. I just wish they would have gone further with it. It could have been great promotion for us, for the movie, for the Olympics, but people got scared of a joke, as they often do."

With the crew of the *Enterprise-E* split up at the end of *Nemesis*, will there be another feature film? "I think if this one does well, there certainly will be another one," he answers.

But might the next movie include cast members from other Trek television shows? "That's a good question," Frakes says. "I wouldn't be surprised, because I know there are a lot of fans of all the different versions of Trek, and I think that some kind of combo plate might really work."

Having embraced this experience, Frakes is returning to the convention scene. "I have got a lot of conventions coming up, actually," he explains. "I am going to Florida. I am going to the big one here in Pasadena. I am going to England. I am going to Germany, and I am going, I think, to Milwaukee. So I have got a bunch that I haven't done in a long time."

Apart from Trek, Frakes was the executive producer of *Roswell*, a television show filmed on the Paramount lot, that spent its third and last season on UPN. Frakes directed a number of episodes, as well as appearing in it as himself on a couple of occasions. He is sorry the show was canceled, of course.

"I think it died too soon," he says. "I was very proud of the show and I think

it had very loyal fans, very passionate fans, and told interesting stories. I just don't think it found its audience, unfortunately. It was a good experience."

In "Secrets and Lies," a third-season *Roswell* episode, Max Evans (Jason Behr) auditions for a fictional episode of *Enterprise*. Frakes directed the *Roswell* episode, and also appeared as himself in the audition scene along with *Enterprise* cast member John Billingsley, who plays Dr. Phlox and appeared out of makeup to read with the "auditioning actors." "Billingsley, as a matter of fact, did *Roswell* for us," Frakes recalls. "He's fabulous."

Frakes would actually like to direct a real *Enterprise* episode, as other *Next Generation* cast members have done—including LeVar Burton and Michael Dorn. It is just a matter of finding time.

"I think that might happen this year," Frakes says. "I love the show. I think Scott Bakula is a wonderful leader, both on and off the set. I think they have captured a lot of the qualities we had on *Next Gen*. I've been over there a lot to visit, because LeVar directs over there. My buddy Rob Hedden directs over there. I would love to work with Scott and that crew."

Frakes was too busy during *Enterprise*'s first season to even think of directing.

"Since *Clockstoppers*, I've directed the pilot of

The Twilight Zone—which just got picked up on UPN to run after *Enterprise* on Wednesday nights," says Frakes. "I am going to stay involved with that show. We sold a movie to Disney called *Illusion*, which is sort of FX meets *The Fugitive*, about a David Blaine-type of magician who is on the run. That script is going to be delivered probably within the month, and we'll try to get that up and going. We finished shooting *Nemesis*, as you know, which will be [out in] December. I am going to do a movie version of the *Thunderbirds*, which is an old English television show. So there are lots of irons [in the fire]."

"Mostly, I am looking forward to vacation with my family, which starts as soon as I get off the phone!" Frakes says with a laugh. With a year like he's had, he's earned it. ☺




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wil wheaton

by Jason Rich

:: catching up with ensign crusher

The actor has many projects underway in non-Wesley arenas that may be surprising

A LOT HAS HAPPENED IN WIL WHEATON'S LIFE SINCE LEAVING the cast of *Star Trek: The Next Generation*. After becoming somewhat overwhelmed by the pressure of being a child actor and having to live up to the fans' expectations for his Wesley Crusher character, Wheaton quit the series in the fourth season to once again pursue his movie career.

he explains. "I write for and host a program called *Arena*, which transforms popular computer and video games into an exciting spectator sport. I am a gamer and I love to write, so this was an incredible opportunity to utilize comedy skills and do something I truly love. The people who watch this show know me from *Star Trek*, but I know what I'm

the Internet gives surfers the impression that they are closer to the actor or musician they're reading about than they actually are. I felt that having someone else write, build and maintain my website would be a misrepresentation of who I am; I really wanted to have complete control over my site."

"I absolutely loved the script for *Nemesis*. After reading it, I thought it had the potential to be the best *Star Trek* film since *Star Trek II: The Wrath of Khan*."

But that was then, this is now. Wheaton is a 30-year-old, happily married man with two stepchildren who continues to live and work in Los Angeles. "I met the woman who would become my wife about six years ago," he tells *Communicator*. "We've been married almost three years. She has two children from a previous marriage, and as we began dating, I quickly began loving the children as much as I loved her."

Since 1997, Wheaton has been focusing the bulk of his career energy on improvisational acting, sketch comedy and writing. After studying improv at The Acting Comedy Theater, he took part in several comedy writing workshops and a year ago performed his first sketch comedy show. "People see comedians and don't think what they do is real work—and until I started doing comedy, I thought the same thing," he admits.

Most recently, Wheaton has been a writer, host and producer for the new G4 cable network. "Just as MTV is all about music and recording artists, G4 is all about computer and video games,"

talking about on the show because I'm a gamer and I love computers."

As a result, Wheaton has seen his career path change: "I love acting, but these days, it's not as fulfilling for me as writing. I love taking some everyday event or activity that we have all experienced and really blowing it up into a funny comedy bit."

For the past year, he has been also designing, programming and maintaining his own website (wilwheaton.net). "Last June, my wife was away and I was sitting at home playing a computer game. I had been playing for about eight hours straight. It was then that I began thinking that there were probably better ways I could be spending my time without having to get up from my extremely comfortable computer chair!" With the goal of being more productive, Wheaton decided to build a personal website, although he had no programming or web design experience and had offers from fans to do so.

"I have been flattered by [that], but for my personal site I was never comfortable having someone else create it for me," he explains. "I believe

Six self-taught weeks later, Wheaton christened his own site and invited fans to visit. That first week about 100 people checked it out; these days, the award-winning site gets thousands of visitors from around the world daily. "One feature of my site is a very personal online journal," he notes. "In my own words, I chronicle what's going on in my life."

One reason for the open and forthcoming tone there: correcting a lot of misinformation about Wil Wheaton the actor and Wesley Crusher the character. "There were many people out there who didn't like the way Wesley was written on the show," he recalls. "Because these people didn't like the way the show's writers handled the character, they decided they didn't like Wil Wheaton either. As a teenager, I found this extremely hurtful. I was pouring all of this time, work and energy into *Star Trek*, and fans of the show were turning against me."

As has been widely reported, Wheaton was invited earlier this year to do a cameo in *Star Trek Nemesis*—although the scene, along with several



WIL/WESLEY HIGHLIGHTS: (clockwise from upper left) At 15, shooting the TNG pilot, 1987; saving the day in "Datalore," to fans' chagrin; guest star returning as a cadet, "The Game"; last seen with the Traveler, "Journey's End"; falling for Ashley "Ens. Lefler" Judd, "The Game."



"[Enterprise] is a Star Trek that I know nothing about and have no personal relationship with, so it's enjoyable for me to watch simply as a fan."

others as happens in features, has been lost to the cutting-room floor. Still, the chance to come back and rejoin the "family" as a mature character was one he couldn't resist. "I absolutely loved the script for *Nemesis*," he adds. "After reading it, I thought it had the potential to be the best Star Trek film since *Star Trek II: The Wrath of Khan*.

"I have really missed everyone involved with the *TNG* series—it was a great opportunity to see everyone again," he says. "When I left the TV series, I didn't handle myself well. I didn't leave with the grace that I should have. This was an opportunity for me to go back and correct that. This was the first opportunity for me to work with the entire cast as an adult instead of as a child actor. Working on *Nemesis* was a wonderful experience."

In many ways, of course, Wheaton is a very different person than the teenager who quit the TV series. "Jonathan Frakes pointed out that everyone else in the cast has gotten older, but they're the same people—while I have grown up and changed a lot since we last worked together," he notes. "While I may be a different person, from the moment I stepped onto the set of *Nemesis*, it was almost as if no time had passed at all. Walking around Paramount, it was like nothing had changed."

One thing that had changed was Wesley's treatment as a character. Wheaton also voices his displeasure at the way he was written initially, as the brain who never goofed up. "He was like

this gee-whiz superhero kid, and nobody likes to see other people who are too perfect," he notes. "Around the time I quit the show, I was 19, and the writers had just begun adapting the character to be more believable. They were taking advantage of my maturity as an actor." The now-deleted cameo in *Nemesis*, while not addressing his departure with the Traveler alien as seen in "Journey's End," would have put him back in uniform on a new ship.

Any second thoughts about leaving when he did? "The only time I regret [it] is when I see the cast again and realize how cool they are and how super-lucky I was to be a part of that," he reveals. "When I look at things in a more practical sense, I realize that if I had stayed with the show, I would have gone on to become an enormous, raging ass! At the time, I was overwhelmed and needed to get away from Star Trek. As a person, I am glad I made the decision to leave so that I could become the person I am today. If I had stayed, my life would have turned out totally different, and not necessarily for the better.

"I'm at a point in my life that I am now very proud to be a part of Star Trek," Wheaton says. "Yes, Star Trek is and always will be a part of my life, but it won't ever again consume my entire life."

Watching reruns of *TNG* only brings up memories "of events that happened that week at work," he explains. Instead, he prefers to watch the new

episodes of *Enterprise*.

"I think it's a super-cool show; I never really got into *Voyager* or *Deep Space Nine*. When I watch *Enterprise*, my imagination allows me to truly enjoy the story. What I like most is how the crew seems to be experiencing a very real and believable danger each week. They are true pioneers in space. This is a Star Trek that I know nothing about and have no personal relationship with, so it's enjoyable for me to watch simply as a fan."

Each Trek actor has a unique relationship with the franchise and with the fans, notes Wheaton, who as a young man stopped doing conventions when the anti-Wesley hostility boiled over to the personal side. He also didn't want to become known as the actor who quit and then had to cling to conventions for an identity.

"When I watched the movie *Galaxy Quest*, however, I remembered the cool things about attending Star Trek conventions," he says with a smile. "They're really fun!" So he's back to attending one or two a year, often taking along members of his sketch comedy troupe to perform.

"The only acting advice," he adds, "that's ever been given to me that's true and useful is, 'You're never as good as they say you are, and you're never as bad as they say you are. Don't listen to what other people say about your work.' It's this advice that has allowed me to truly come to terms with my experience on Star Trek." ☺

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THE genesis of tng

:: a bold new star trek debuted 15 years ago

Robert Justman and David Livingston reminisce about the creation and early days of Star Trek: The Next Generation



1 robert justman

by deborah
fisher

:: hitting his stride with TNG

Bob Justman knew something was up when, out of the blue one day in September 1986, he got invited to a party by Paramount Studios. Since the studio had cancelled the original *Star Trek* back in 1969, the former co-producer had been busy in his personal and professional life, even occasionally working with Trek creator Gene Roddenberry. "If Gene wanted me for a project," recalls Justman, "he wouldn't come out and say he had a project. He'd always check me out first to see if I could still function."

In this case, the checkout was the party the studio ostensibly threw to celebrate Trek's 20th anniversary. That night, Justman recalls, his old boss approached him again. "Gene said

'some of us'—and I didn't know who that was—'have been screening sci-fi movies at Paramount. Wanna join us?'"

When Justman returned the next day, he was met by Roddenberry and old

friends and former Trek colleagues David Gerrold and Eddie Milkis. The young Gerrold had originally waltzed into Trek by writing "The Trouble With Tribbles"; Milkis had been an associate producer in charge of post-production on the original series and later became a highly successful producer of sitcoms and feature films. The movie they screened that day was *Aliens*.

"Gene liked the feisty Cuban actress," Justman recalls. "He already had Tasha Yar in mind, even though she



Scenes from shooting the Q courtroom scenes of "Encounter at Farpoint," June 16-18, 1987 (clockwise from top): director Corey Allen (left) with cast and 1st assistant director Les Landau (in pink shirt); "freezing" Denise "Tasha Yar" Crosby; Allen and actor Chuck Hicks.



LINDA PARK
AS ENSIGN HOSHI SATO
STAR TREK
COMMUNICATOR

"I was turned on in a way I'd never been before. I was free to express my creativity in a way I'd never done before."



Justman visits his "discovery," Patrick Stewart, during the shoot of *Star Trek: Generations* in 1994.

didn't have a name yet. We discussed *Aliens* and how nice it would be, if we ever did another Trek, to have an upfront feisty gal running the picture. I asked Gene if he'd seen *Blade Runner*. Not only had he not seen it, he'd never heard of it. When we screened that the next day, it blew Gene's socks off.

"That's how it started. I realized during that whole week of screening movies that Gene was interested in bringing us all back together to do a new show. He wanted to check me out and make sure I wasn't too long in the tooth. Evidently, I passed muster."

Justman says that by mid-October, Roddenberry was deep in negotiations for the new show. Justman persuaded the "Great Bird" (the infamous nickname Justman came up with, by the way) to bring writer D.C. Fontana back in, as well as Bill Theiss to do costumes. Paramount really wanted another Trek and was willing to give Roddenberry a \$1 million signing bonus even though the concept had not yet been nailed. "The day Gene got this bonus," says Justman, "he did a fairy dance through our offices floating \$10,000 checks onto our desks. Gene never did that before. He seemed like a changed man, affectionate and grateful. He was normally very tight with money."

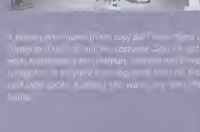
As the producer of an as-yet-to-be-named show, Justman began assembling all the technical pieces even as

Roddenberry was still spinning out ideas for the show itself. Rick Berman, then a studio television exec assigned to shepherd the show, soon came into the picture. Justman knew that Roddenberry had a French captain in mind as well as a female doctor with a son named Wesley.

Justman went off for a weekend in Dallas with his wife, Jacqueline, to attend a convention of the American Institute of Wine and Food. "I sat there the whole time," recalls Justman, "haunted by what we were going to do. Gene had been out of commission for many years and wasn't in fighting shape for a full-blown production. He could only work a couple of hours a day at the studio before he was exhausted. We were facing a brand-new show with a producer who was far from up-to-speed."

But then Justman said the "classic thunderbolt" hit, and he was off on what he now calls the most creative period of his life. "I was turned on in a way I'd never been before," he recalls. "I was free to express my creativity in a way I'd never done before." The fact that Paramount, eager for the show to succeed, never interfered with any of the staff's decisions during inception, completely took the lid off.

Sitting in Dallas, Justman started scribbling on pieces of paper. "I suddenly knew who Wesley and his mother were and their relationship with the captain. The captain's last name was Picard, to honor the American astronaut and balloonist. Wesley was a bright teenager and his father had been lost on a mission with Picard. Wesley's mother would have strange feelings about Picard, an attraction to him while wanting to remain loyal to





During "Farpoint," Spiner and Frakes are caught in a turbolift (left), while 2-year-old Keegan de Lancie makes an early grab for the center seat despite his "Q" dad. (Below) Justman visits Spiner, Stewart and David Selburg during one of his Season 1 favorites, "The Big Goodbye."



"I saw Patrick doing a cold reading of Shakespeare at UCLA. ... The force of his personality on his first line just anchored me to my seat."

Casting was the final hurdle. Justman's favorite story has always been how he got Gene Roddenberry to finally, finally hire Patrick Stewart. "I saw Patrick doing a cold reading of Shakespeare at UCLA," recalls Justman. "I knew him from *I, Claudius*, *Dune*, *Tinker, Tailor...* The force of his personality on his first line just anchored me to my seat. I turned to my wife and said, 'I think we've found our new captain.'"

Justman tracked Stewart down and arranged a meeting with Roddenberry at Roddenberry's home. "We had a nice 30-minute talk, Patrick said good-bye, then got in a car to drive to the airport to go back to London. Gene and I stood in the open doorway, watching him drive away. Gene turned to me and said, 'I won't have him.' He would never tell me why, but my best guess is that Gene's picture of his virile French captain with lots of hair just didn't square with Patrick."

So Justman started his campaign, which came to include casting director Junie Lowry-Johnson and Berman. Everyone was for it except Gene and his secretary. All the other casting was a dream, says Justman: "Gates McFadden was the first to read for her part [Dr. Crusher], and she gave us a cold reading that just blew our minds. I thought if that's what we had for openers, what else is out there?"

Justman brought in Wil Wheaton for Wesley and LeVar Burton for Geordi La Forge. He found Brent Spiner, John de Lancie, and there is, of course, the legendary switch of Denise Crosby and Marina Sirtis, who originally read to play each other's characters. They found Jonathan Frakes, ideal for "Number One," and nearly last minute also, Michael Dorn. But they still didn't have

a captain, and the commencement of principal photography for "Incident at Farpoint" was only a few weeks away.

Justman had no choice. He had to throw a tantrum, but not the one you'd expect. "The first time someone raised Patrick Stewart's name, I staged a fit," says Justman. "I screamed, 'Forget Patrick Stewart. No one ever mention his name to me again!' Everyone believed me, including Rick. Word got back to Gene even as I counted on Junie and Rick to keep up the pressure. This was the only way to handle Gene. I knew the decision was the right one, but you couldn't push him."


They did all the interviews of all the possible candidates for the captain. When the last leading man left our temporary offices where we did casting, the door closed and we sat there—me, Gene, his business manager, Junie and Rick. We were two weeks away from shooting. We looked at each other. This was it. These people sitting in that room, a show on the boards, disaster time, a minute of silence. Gene sighed heavily once or twice and finally said, "OK, I'll go with Patrick."

Justman called Stewart and asked him to overnight his hairpiece from London. The last hurdle to clear was studio approval, and Justman feared the executive reaction to a bald actor. "Patrick put the hairpiece on in his trailer and it was worse than Bill Shatner's worst. It was so bad that Gene, Rick and I all yelled 'Take it off! Take it off!' and we took him up to meet the brass. He went in without us and obviously charmed the pants off 'em."

"Encounter at Farpoint" premiered the week of Sept. 28, 1987, some 21 years


after the original series had debuted. Ratings for *TNG* eventually climbed through the roof, but unfortunately, so did Bob Justman's blood pressure, and he left the show after its first season. "I didn't want to work that hard and die with my boots on," says Justman, who left with no regrets. To keep himself from second-guessing his old friends and colleagues, Justman says he never watched the show.

"You know, Gene and I never once had an altercation," he adds. "He never once raised his voice to me. Looking back over the memos I wrote, I'm surprised by the insights I had developed, because I knew nothing about being a producer when I started."

"To this day, Rick and I are close. That relationship never changed. He talked with me a little about *Enterprise* when he was developing it, and I felt our concepts were very much the same. Trek was and still is the grand, romantic adventure—going out for the first time, with all the emotion that goes with it." 



Justman joins Roddenberry, Berman, and the still *Worf*-less cast for the first cast group photo on June 1, 1987.



2 david livingston

by jeff bond

memories of launching tng

When *Star Trek: The Next Generation* premiered in 1987, it was a bold experiment: Never before had such a high-profile dramatic series been launched in syndication. Joining *Star Trek* creator Gene Roddenberry on the production team were fellow original Trek alum Robert Justman; Rick Berman, the man who would take over the franchise after Roddenberry's death; and David Livingston, a unit manager with a wealth of experience on made-for-TV movies and television pilots. Livingston was hired as a production manager, a position he emphasizes was a "below-the-line job, not a creative one" (and, as signified from the end credits roll, not entitled to residual royalty payments from re-airings).

Eventually, though, Livingston's experience and skill helped shape the *Next Generation* production into one of the most lavish and impressive on television and he went on to apply his talents in a creative capacity not only on *TNG*, but also *Deep Space Nine*, *Voyager* and *Enterprise*. He had been involved on several previous genre series, including Harve Bennett's *Salvage-1* as well as *Otherworld*, one of several peculiar "Bermuda Triangle" shows about a family thrown into

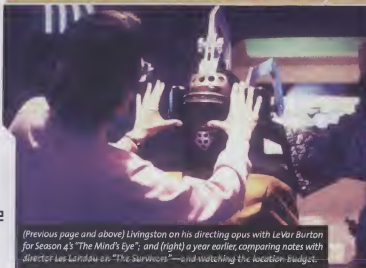
another dimension, that aired in the early '80s. But Livingston freely admits he was a *Star Trek* neophyte.

"I knew about Spock, but I was into *The Man from U.N.C.L.E.* and *The Wild Wild West*; I was not a *Star Trek* fan," he recalls. "I watched some of the original episodes, but the new show was so divorced stylistically and thematically from the old one that it was totally different."

Livingston worked out of a trailer at Paramount studios for three weeks

while offices for *TNG* were being set up. "They had already started to design sets, and [production designer] Herman Zimmerman took me around to the various stages and said 'Here's Stage 16, we're going to put all of our planet sets on it.' We were talking about the cyclorama [blank backing] that was going to go up, and all these cyc lights, and I was looking at the plans, and I thought 'man, this is wild.' They already had two soundstages full of stuff; in fact one of them, Stage 9, already had sets left over from the first movie, like corridors, the transporter, and the engineering set."

While Livingston wasn't involved in casting the show, he well remembers the arrival of the series' star, Patrick Stewart, who tested for the role of Captain Jean-Luc Picard after Bob Justman saw a performance by the actor at UCLA's Wadsworth Theater. "I just remember the day Patrick



(Previous page and above) Livingston on his directing opus with LeVar Burton for Season 4's "The Mind's Eye"; and (right) a year earlier, comparing notes with director Les Landau on "The Survivors"—and watching the location budget.



"I think when the Borg were introduced, that really focused the show and gave a tangible threat."

Stewart walked into the trailer, and his charisma was manifest; it was clear that he was the guy to do it," Livingston recalls. "The personal power that came off the guy, the way he talked and his voice, and the way he carried himself, I thought this guy was going to be really great. He was the first cast member I met. I remember him coming in and testing for the role, and a lot of the testing involved wigs. He had worn wigs in other shows and I remember him trying them on, but it was a no-brainer that he didn't need hair. It was great to go through that process and realize that even hair-impaired people like me and Patrick Stewart can get along in life! Because I don't have any hair either."

While a major part of Livingston's responsibilities included hiring the crew members who would work on *TNG* on a daily basis, many of the major players—including Zimmerman and director of photography Edward Brown—were already in place. "My one major contribution was getting Michael Westmore to come in and do the show," Livingston says. "I always say I called Michael first and he always says he called me asking for the job, but whatever—it was a won-

derful benefit to the show that he was willing to do it; here's an Academy Award winner at the time willing to come in and do the pilot. You get a Westmore involved, and specifically Michael, and it's just great. We knew we needed someone who was creatively and technically able to create prostheses, and Michael had certainly proven that—he had done *Raging Bull* for Martin Scorsese and he had just done *Mask*, so he certainly had shown the ability. And the fact that he's come up with all these images over the years to put on people's faces is extraordinary."

One of the first concerns of the makeup department was creating a look for one of the show's key characters: an android named Data. Actor Brent Spiner's appearance was to be made "mechanical" through a specially blended makeup and contact lenses. "We went through a lot of concern over how to make Data's eyes yellow," Livingston says. "A lot of tests were involved in it and making sure his eyes could tolerate it. Color lens technology existed at that point but not to the extent that it does today, and we were in a development stage where we had to go to a particular optometrist to supervise the process because we didn't

want to damage [Brent's] eyes. So we had to go through a lot of rigmarole to establish a relationship with this guy, and then he would get them colored for us. We tried different shades, and we wanted to make sure that the color wouldn't leach into his eyes. And in fact over the course of the season the contacts would fade, and Brent always said someday he was going to sue Paramount for poisoning his blood with whatever yellow dye was in those contacts!"

While *TNG* was an immediate ratings success, most viewers acknowledge that it took the fledgling series a couple of years to find its space legs. "The first year on any series is tough because you're trying to find the voice of the show, and in the first year I don't think they had a really strong direction," Livingston agrees. "I think when the Borg were introduced, when Maurice Hurley and Rick Berman came up with the Borg concept, that really focused the show and gave a tangible threat to focus everything around. There was always Q, and that started with the pilot, but he certainly didn't have quite the impact the Borg had. When the Borg came around it really solidified things and gave us the nemesis, and I think when Patrick was turned into a Borg it was really the turning point in the series."

Livingston notes that the stories where Picard was profoundly affected

by events around him raised the level of drama and audience involvement on the show considerably. "I don't think the first season had that; we were going to the planet *du jour* and the alien creatures of the month, and that took a while to get through, and we also had changes in the writing staff. Maurice I think was the first to solidify it and bring in the Borg, and when Michael Piller came aboard things really came together and the writing became a cohesive force, and then of course there was Jeri Taylor's addition too. Everything seemed to click more when the writing started to solidify."

As Livingston's commitment to the series solidified and he was promoted from line producer to producer, other opportunities revealed themselves, including the chance to direct on the show. "Rick Berman had been giving people opportunities, and I had gone to film school a long time ago at USC and had always wanted to direct but I was scared to do it," Livingston says. "I'm shy, paranoid and fearful. Rick kept after me, asking me if I wanted to direct, and I finally went through enough therapy sessions to say okay, I will—and then I still stayed in therapy just to get through it because psychologically it was really hard for me."

Like *TNG*'s other directing candidates, Livingston took classes in directing and worked with actors in scene studies to prepare for the job. "My biggest fear was that I'd get on the set the first day and not know what to do," he says. "It's the classic nightmare of the cameraman asking me where to put the camera on an empty set and me saying 'I don't know.' I actually had that experience when I first got in the business; as an exercise I just stood on an empty set and tried to figure out where I'd put the camera. Well, the point is, you don't know, because you don't have a script, you don't have a set and you don't have actors. It's amazing—once

you have the script, the actors and the set and you've read it a little bit and kind of think about point of view, it's not so hard. After the first shot I did I loved it—I'll never forget the first shot I did and I said, 'man, this is for me.'"

Livingston's directing debut was *TNG*'s fourth-season "The Mind's Eye," a powerful story of mind control in which Geordi La Forge becomes an unwitting pawn in a plan to assassinate an important Klingon leader. The story's focus on La Forge's brainwashing and subsequently altered point of view allowed Livingston to film the episode with a distinctive and highly dramatic shooting style.

"I was **FORCIBLY** because I wanted to do something really weird and push the envelope, and I actually got in trouble for that," the director recalls. "Rick would say, 'You're going over the line' or 'You're getting too hokey,' but I thought hell, why not? On 'The Mind's Eye' I probably pushed it more in terms of the lens and stuff than I ever did again except for 'Crossover' for *Deep Space Nine*. But I said, this is my first shot; if I'm gonna do it I don't want to be boring. So I really forced the camera and used wide-angle lenses, and forced it right up into LeVar's face—which I'm sure he wasn't thrilled about, but I thought it matched the material—because I thought we were doing *The Manchurian Candidate*. I love that movie and I love [its director] John Frankenheimer, and I was thrilled to have that kind of material that had that really strong point of view."

Ironically, "The Mind's Eye" featured an alumnus of the original *Star Trek*: actor and director Lawrence Dobkin, who played Klingon conspirator Kell, had directed "Charlie X" in 1966. "He was very avuncular for me at the time because it was my first episode," Livingston says of Dobkin. "He was very

supportive and encouraging to me, and it was delightful to have someone of that kind of experience around: He's directed over 200 TV episodes, including *Star Trek*. That was great serendipity that I could have someone like that there for me."

"The Mind's Eye" featured a highly suspenseful finale in which the brainwashed Geordi moves to assassinate his Klingon quarry onboard the *Enterprise*, while an investigating Data moves to intercept the engineer before disaster strikes. Data manages to alert Worf in the nick of time, leading to a scene in which Picard manages to disarm Geordi scant seconds before he fires a phaser at the Klingon leader.

"I only had one disappointment there," Livingston recalls. "When Picard takes the phaser away from Geordi it was supposed to be a stunt, and I was behind schedule that night, and I'll forever regret not having done a bigger piece of action because I think it needed it. I talked to Patrick about it and said we were really behind here and asked him if he thought we needed the stunt and he said 'No, I'll just grab it out of his hand.' But when I looked at it I think it needed something more. I wanted Picard to knock him on his ass because he'd been bad—he was going to do a really bad thing."

If "The Mind's Eye" was left wanting in the action department, Livingston got to make up for it on his next *TNG* directing assignment, "Power Play," with Data, Troi and O'Brien possessed by alien inmates who stage a hostage situation in Ten Forward. "I have a personal fondness for 'Power Play' because I got to do so much different stuff on that," Livingston says. "I got to use a Louma Crane, we got to blow that shuttle door off—that was a practical effect when it gets blown off on the planet. It's also the characters not playing themselves, and they had a

CONTINUED ON PAGE 81

the next generation

The actress talks about *Enterprise* Year 1, and the continuing growth of her character, Ensign Hoshi Sato.

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STAR TREK COMMUNICATIONS

linda park

by anna i. kaplan

:: hoshi gets her space legs



LINDA PARK

WITH A FULL SEASON OF *ENTERPRISE* UNDER HER BELT, Linda Park feels both exhausted and exhilarated. She is ready to talk about her work playing Hoshi Sato, as she adjusts to being on hiatus.

"It's hard to let it all go at first," Park says from her hiatus break, "because I am still all wound up from the whole year!"

"I felt like we were really in the same given circumstances [Hoshi] and I. Like her being the youngest, being the least experienced in the field but having had a lot of training."

During that year, Park did her first real television work, much as communications officer Sato took her first space trip aboard *Enterprise*. She believes that the similarities between herself and Hoshi made it easier for her to play the character.

"I felt like I went into it with a lot of the necessary tools," explains Park. "I felt like we were really in the same given circumstances, her and I. Like her being the youngest, being the least experienced in the field but having had a lot of training—I felt the same way with me starting a television show. I had the least experience, but I felt like I had trained for it my whole life and gone to theater and acting school. We shared a lot of the same trepidation, mixed in with confidence, and a certain idealism from having graduated from school. I had a lot of things already inherent in my situation to put into Hoshi."

The audience learned a lot about the young ensign in the pilot and initial episodes. One relationship established early on was that between Hoshi and Captain Archer.

"I would say the relationship with the captain is a fun one," Park says. "That was the most defined for me, in the pilot, because you were introduced to Hoshi when the captain came to the university to ask her to come aboard *Enterprise*. You always want to set past relationships, how you feel about a certain person, really from the get-go. I

were moving in. I talked to a couple of writers. They were asking me what was interesting to me. [Since] then, I have seen a lot of things come up in the writing of a camaraderie growing out of the tension between the two women."

In the episode "Sleeping Dogs," while trapped on a seemingly doomed

Klingon ship, T'Pol helps Hoshi deal with her fear by teaching her a Vulcan meditation technique.

"That was one of my favorite scenes," Parks says, "just because it was such a character-driven, defining scene. Oftentimes we are in such plot-driven scenes, where it is about our circumstances, and reacting to that, as opposed to reacting to each other.

That's part of the first year, establishing the world, and as you move on later in the series you start to see relationships develop. But that's my favorite stuff—relationships."

From the beginning, Park really enjoyed working with John Billingsley, and the on-screen relationship between Hoshi and Dr. Phlox has grown as she had hoped.

"The way that I see it is that he has kind of become a mentor, someone she goes to, feels like she can really talk things out with," she reveals. "John is just such a wonderful actor to work with, and we have so much fun when we do scenes together."

In "Dear Doctor," Hoshi and Phlox speak to each other in Denobulan


information from whatever direction

in "Dear Doctor," Hoshi and Phlox speak to each other in Denobulan

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in "Dear Doctor," Hoshi and Phlox speak to each other in Denobulan



:: silent enemy

Phlox is Denobulan, and as the ship's expert in exo-linguistics, Hoshi always wants to learn other languages. But Denobulan was actually a new language for the actors which they had to work out together.

"One of my other favorite scenes," Park recalls of the moment. "That was so fun to do with him. Mostly what we get is phonetically, in the beginning, kind of like a glossary. All the lines are phonetically spelled out. I'm sure that [executive producer] Brannon Braga has a schematic that he follows for writing languages. But there is no syntax given to us, or anything like that. I'm sure that Brannon keeps a record with Denobulan, because we will be speaking it again, the words that are used. For John and I, it was really up to us, because it's the first time you hear Denobulan. What does it sound like? John and I worked a lot on coming to a similar way of stressing certain syllables. We gave it kind of a clipped, Asian sound."

"The real star of the show is the ship itself, and its encounters and its relationships, and we work as a part of that."

Park herself is multilingual, which helps her create convincing alien languages and dialects. She speaks French, Korean and, of course, English.

"It does really help," she says. "If you go to French, then it's a lot easier to be able to take on Spanish or Portuguese. Knowing Korean, it's easier to grasp ahold of the other Asian sounds. Because those three [including English] are so different from each other, I have a broader range of basic training."

More generally speaking, Park's favorite episodes featuring her character include "Fight or Flight," "Vox Sola," and "Two Days and Two Nights." Whereas in "Fight or Flight" Hoshi is often terrified, in "Vox Sola" she helps save the ship from aliens with whom

she must learn to communicate. Hoshi is growing and changing, it seems—but not too quickly.

"A television show is not like theater where there are bookends on it," Park notes. "It's constantly growing. So as I go, I just leave myself open to whatever direction the writers or producers may think the character is going, and also where I feel she is growing—to not just stick with the same schtick, whether it's fear, or fear of the unknown, or a kind of brassiness. Through the year I feel like I've got to explore other things besides those initial qualities about her. Also, things will develop over the next six years. I'm not in any kind of rush to have all the stuff happen to her all in one year."

LINDA PARK

"Because there is a really long arc, you don't want to exhaust the growth," she adds. "You see that on a lot of TV shows. After the first year they run out of storylines, and then they start having ridiculous relationships happen, like couples swap, and it becomes soap opera-esque. Although I do love relationship-driven themes, I think of it like when you take a pause as an actor: You have to earn it. If you put pauses everywhere, the weight of the pause is totally dissipated and lessened. That's the way I feel about the relationship scenes. They are the real gems, but we can't have them all the time, because their worth is lessened. The real star of the show is the ship itself, and its encounters and its relationships, and we work as a part of that. When we find breath within the year to have little gem scenes, I think that's the way it should be."

"Although I do love relationship-driven themes, I think of it like when you take a pause as an actor: You have to earn it."

Park is happy with the way her character and the show are developing. She says that Braga is willing to listen to actor input, but that she has not felt the need during the first season to make suggestions.

"Brannon is really open to us just coming and talking with him and bouncing off ideas or concerns or wishes for the character," says Park. "I know that people have done that this year and he is completely receptive to that. I don't find a real need to do it. I feel that I am in capable hands. But if ever the day came that I felt like there is something that should be explored and isn't being explored, I would feel com-

pletely comfortable in going to Brannon and saying, 'Hey. This is what I think.' Of course, he doesn't have to listen to me, because he is the boss. It's important that I do feel comfortable enough to approach him and be heard."

Although Park feels good about Hoshi, off-stage she has not yet completely made peace with her new-found fame as a member of the greater Star Trek family. People do recognize her now, which is still a surprise.

"They have come up to me on the street, people who ask me if I'm on *Enterprise* and say how much they like the show," says Park. "In LA, it's a different vibe completely. Everybody is really somebody. People are very casual about coming up to you if they feel the need to, and are very polite. Nobody is swept away by seeing you. For somebody who's fresh out of school, and this is my first thing, I don't think of myself as anybody. I just think of myself as an actor."

Park's very first Star Trek convention experience was at Creation's Grand Slam event in Pasadena, Calif.—the biggest one of all. Moreover, while she would be appearing jointly with castmates onstage, her schedule required her to sign autographs beforehand—alone.

"It was overwhelming, first of all, being my first convention," she agrees. "I was told that that's a really big one. I did autographs first, and it got a little crazy and hectic. I didn't have any of the boys with me, because they were signing afterwards. I was facing that experience on my own, as far as having castmates around. It was pretty incredible. I had never yet experienced that feeling of someone being so flustered to see me. It's flattering, and it's heartwarming. It's not surprising on paper,



1: Fight or Flight

2: sleeping dogs

"I have seen a lot of things come up in the writing of a camaraderie growing out of the tension between the two women."

but, when it happens to you, personally, you have this wave of people's emotions coming at you. I like to think that I am emotionally sympathetic. I do take on a lot of what I receive. That's another reason why it was such a draining day.

"I did want to be open and receptive to everyone who approached me and I autographed with, and look them in the eye, and thank them," she adds. "It was really tiring to sign for a long time, but I wanted to, for people who

had been waiting in line for, like, two hours. I didn't want to say, 'I'm tired. I'm done.' I don't think that that's cool. I was so tired out from that day that I feel like if I do just a couple [conventions] a year, then that will keep me at 100% every time I go."

Park believes that her appearance in public made fans curious enough to take a look at her website, lindapark.tv, because she doesn't look like Hoshi.

"I'm very different from Hoshi, not only in the way that I act as a person,

but the way I *look*," laughs Park. "People are always surprised. At the [Enterprise] wrap party, a lot of people didn't recognize that I was Hoshi. I'll go to premieres with my friends who are writers, and we try to rush down the red carpet line, but there have been a couple of times when I get spotted halfway down. We do look very different. You see Hoshi all the time in a NASA-type jumpsuit and her hair is pulled back. That's every single week. There is a certain amount of comfort in that to me, but also it gets very flat after a while, having to look at the same hair, the same costume again and again and again."

And then there's the Internet. The traffic at Park's own fan website was so



:: civilization



:: vox sola

LINDA PARK



:: dear doctor

busy that one week it received more hits, or visits, than the numbers for the sites of both Connor Trinneer and Dominic Keating combined! Park, who says the site's webmaster told her about the traffic, credits it to curiosity about her appearance.

"I am taking a guess, because I don't know why," she laughs. "Maybe they just wanted to see more. I think people who are fans [want] to see the actress, and see my own personal style and my own personality."

During the hiatus from *Enterprise*, Park plans to attend a convention in Las Vegas and maybe one more. She and her theater company are producing a play in Los Angeles which will also help a charity she supports called Child-Star.

"It's a new charity that was started maybe eight months ago," she explains. "It's run by this wonderful woman, Julie Hickson, who used to be a grade school teacher. It brings art programs, after-school programs, to various schools. She supplies oil paint

"A television show is not like theater where there are weekends on it. It's constantly growing."

for children to learn with, and she gives them ballet shoes and leotards. She brings in volunteer teachers. This is out of the realm of their world, as far as play and art and dance goes. These kids are surprised when they find out all the different jobs there are, because so many of their parents don't have jobs. It's just a matter of bringing a little world perspective and hope. My theater company is going to become involved with having some special workshops for the kids. When we have our play, we are going to invite them to come see it—have a field trip day for maybe the fifth graders." (For details, go to lindapark.tv.)

Besides conventions and the play in Los Angeles, Park is going to try to fit in a bit more before filming resumes on *Enterprise*.

"I have a short [film] that I produced that we are going to put into festivals starting this fall," explains Park, last seen on the big screen in *Jurassic Park III*. "I'll just be working on post-production for that. I am just going to audition as well, for mostly film stuff, to see if there are any small, fast things I can do, because my vacation isn't that long. Right when we finish the play I am going back."

Readers may well know by now how the early-season plotlines are trending, but as she enjoys hiatus does Park know what she will be coming back to?

"No," she answers. "Because we have a cliffhanger, we know we are coming back and finishing that up. Then, really, we don't know where we are going to be, or what kind of storylines we are going to run into!" ☺

the next

generation

briefing

Feature

WRATH OF KHAN

40

STAR TREK COMMUNICATOR 140

star trek II at 20: still feeling young

PART 2

by
rich handley

Writer-director Nicholas Meyer joins producer Harve Bennett to recall the Trek that spawned the "even-numbered film" rule



THE COMMERCIAL SUCCESS of Robert Wise's *Star Trek—The Motion Picture* was not matched in critical acclaim. Fans and critics panned the film's characterization, style, pacing, and unoriginal storyline: "Sterile," "boring" and "slow" were common adjectives.

To that end, producer Harve Bennett (*The Mod Squad*, *Salvage 1*) was brought in to undo the damage left behind in V'Ger's wake. Could *Star Trek* be re-born—again? Immersing himself in *Trek* lore, Bennett set about finding a writer and a director able to meet the daunting challenge of writing what would become *Star Trek II: The Wrath of Khan*. Little did he know he'd ultimately find both in the same individual.

FROM LOWA

Nicholas Meyer was born in New York City in 1945 but grew up in Iowa, the state that would spawn James T. Kirk 300 years later. Attending the University of Iowa, Meyer graduated with a B.A. in Speech & Dramatic Art, then returned to New York to pursue a career in film. There, he was hired by Paramount as a unit publicist on the set of *Love Story*. Authoring a book about the show, *The Love Story Story*, he went on to write several novels, including the Sherlock Holmes best-seller, *The Seven-Per-Cent Solution*, for which he wrote an Oscar-nominated screen adaptation.

In 1979—the year *The Motion Picture* hit theaters—Meyer made his directorial debut with the classic *Time After Time*. The film, which Meyer also wrote, featured H.G. Wells chasing Jack the Ripper into the future in a time machine of his own invention. Meyer cites it as his favorite work; he has also written and/or directed such films as *Fatal Attraction*, *The Night That Panicked America*, and *Sommersby*; the animated *Prince of Egypt*; the apocalyptic telemovie *The Day After*; and NBC's Homeric miniseries, *The Odyssey*. To *Trek* fans, of course, he is best known as the writer of *Star Trek II*, *IV* and *VI* (the so-called "even-numbered ones," which he says "tickles my vanity") as well as the director of *II* and *VI*.

Meyer recalls how he first became acquainted with *Star Trek* on the advice of friend and Paramount executive

Karen Moore: "After I made *Time After Time*," he says, "there was a movie I wanted to make that nobody else wanted to, and I was sitting in my house, refusing to do anything else. She finally said to me one evening, 'You know, if you want to direct, you should go learn to direct, not sit here holding your breath like someone who's spoiled.' Friends can say things like that; parents can't." Moore told him about Bennett's plans for a second *Star Trek* film, suggesting he visit the producer at his office.

Meyer had never watched *Star Trek* on television and was not overly into science fiction, but he took her advice anyway and found Bennett to be "a very engaging, straightforward guy—very smart." Bennett screened *The Motion Picture* for him, as well as the episode "Space Seed," explaining his intention of bringing back the infamous Khan Noonien Singh from the latter. Bennett offered him the director's chair, promising to send the script right away.

Though aware of *The Motion Picture*'s reputation, Meyer is not so quick to jump on the bashing bandwagon—he praises, in fact, the film's solemnity. "It's very easy and tempting," he points out firmly, "to knock the first one. One can always point to anything and find things wrong with it, but in my opinion, I don't think our movie would have been such an improvement had not Robert Wise gone in there first and given us things to learn from." Much of

what Meyer brought to *Star Trek II*, in fact, he attributes to his perception of the first film. "So I'm not in such a hurry to consider it risible, because I think I profited from somebody who went in there and did it first.

"Doing it first is always tough," he adds. "The only person who ever did it right and got it perfect was George Washington."

IT ONLY WORKS IN OUTER SPACE

Signed on as director, Meyer waited two weeks for the script, which never materialized. "At this point, I was sort of stoked at the idea of making an outer space movie. And I called [Bennett] up and said, 'What happened? Where's the script?' And he said—and this is one of those phrases you don't forget—'My tit's in a wringer.' And I said, 'Uh, what?' And he said, 'Yeah, it came in and it's no good. It's garbage and I can't show it to you.'" Meyer continued to push the issue, but Bennett insisted the script was "160 pages of nothing."

Bennett eventually relented and sent the script, which Meyer calls "incomprehensible"; the only thing he remembers about it is the crew singing "Happy Birthday" to Spock in Vulcan. Meyer's immediate reaction: "What *IS* this?" Requesting the previous draft, he was told, "Kid, you don't get it: Draft 4, draft 3, draft 2—these are simply five discrete, bad attempts to get a screenplay. They have no relation to one another." Undaunted, Meyer persisted until receiving the drafts, which he agrees were equally unusable. Hoping to salvage the situation, he invited Bennett to his home to discuss their options.

"So," Meyer explains, "he shows up with his line producer, a classmate of his at UCLA, who went on to have a very successful career—a man named Robert Sallin. And they sat there, and I had a yellow legal pad, and I said, 'Here's

my idea. Let's make a list now of anything we like in these five scripts. It could be a line of dialogue, I don't care; it could be a character, it could be a plot, it could be a sub-plot, it could be a scene, it could be a sequence—and then I'll write a movie that accommodates this laundry list. We'll stick them all into this one movie."

Though intrigued, Bennett told him the script was not the only obstacle in their path. Industrial Light and Magic, the effects house slated to handle the film's visuals, had instructed Paramount that unless they had a shooting script in 12 days, they couldn't guarantee delivery of the shots in time for release—and Paramount had already tentatively booked it into theaters.

Still new to the business—"blissfully ignorant," as he describes it—Meyer promised he could turn the script around in that brief time, but still Bennett was unconvinced. "He said, 'Nick, we

couldn't even make your *deal* in 12 days,'" Meyer recalls. "At that point, I said—and I went over this with my analyst for quite some time later!—'Forget about my deal, forget about my credit, forget about my money because if no one says yes to this right now, in this room, before we leave, there isn't going to be a movie. Just pay me to direct it!'"

IN THE RICK OF TIME

Taking heat from his agent for giving up writing royalties, Meyer sat down to write what, in essence, became the draft that was used. "I wrote like a fiend," he says, utilizing that list the men had made of all usable elements from the drafts. "Kirk meets his son; the Genesis Project; Spock dies; Saavik as a character (though I think she was a man)..."

These and more were salvaged in his final script, though most early material was ultimately discarded.

Screen credit was given to Jack B. Sowards, one of the early draft writers, though Bennett fought to credit Meyer as well. As filming neared completion, the producer delivered unfortunate news: "He said, 'I have troubling news: I've lost the credit arbitration,'" Meyer recalls. "And I said, 'You should appeal! I'll go in and testify on your behalf,' which I did. But finally, Sowards got the credit."

Still, Bennett credits the film's success to Meyer's contributions, describing an excellent working relationship with the younger writer/director. "He said, 'I'll tell you what—I'll write a draft, a re-write of this, and then you rewrite me,'" Bennett adds. "And in 12 days, he had a re-draft that was brilliant, and 10 days later, I had a polished draft of his draft."

He never asked for screen credit, but in truth, his draft broke the back of the story."



◀ CIP ▶ Filming the "nervous Kirk" departure scene
 ▶ INU ▶ Spock's real death



"So Kirk says, 'I cheated', and I said, 'Hey, Nick, that's great. It's funny, and it humanizes Kirk and I love it—but we can't do that.' And he said, 'Why?' And I said, 'Because he's KIRK.'"



Among Meyer's additions to the story was the solution to the *Kobayashi Maru* scenario, Bennett reveals. "So Kirk says, 'I cheated', and I said, 'Hey, Nick, that's great, it's funny, and it humanizes Kirk and I love it—but we can't do that.' And he said, 'Why?' And I said, 'Because he's KIRK.'" The two men debated the point for some time, and Meyer, of course, eventually won the battle.

With a laugh, Bennett recalls Meyer's admonition at the time. "He railed, 'That's a television mentality, Harvel! You've been doing this too long!' And, you know, he was right, because I had lost track of the fact, in my own perspective, that we were doing a feature picture—and we were doing it 20 years later—and there was a certain amount of character reality that had to be laid." Meyer's cheating scenario, Bennett realized, was appropriate and relevant to the film's theme. "Just as the glasses had to be laid upon Kirk, so did honesty."

"Through death... and life together!"

Another of Meyer's changes: moving the simulator scene to the beginning of the film and having Spock fake his death. "Originally," Meyer reveals, "it was in the middle, like on page 50. To my recollection, which is very hazy, I was sitting behind Harve in a projection room while we were waiting to look at some effects shots, and we were talking about the simulator sequence being up front, and I said, 'Why don't you kill Spock off at the start?' And he turned around, very excited, and said, 'That is so brilliant!'"

The goal, explains Meyer, was to disarm "alarmist expectations" among fans following rumors of Spock's death in the film. "People were saying, 'If Spock dies, you die.' Meyer believed that no one would truly object to killing Spock, just that they had to kill him well. "If killing Spock were perceived as the working out of a clause in Leonard

Nimoy's contract, then they would be right to throw things. But if it was organic, if it was part of the story, it was part of the theme, if it had some point—why not?"

In truth, Spock's demise had, in fact, been dictated by contract and was an obligatory element of the film. This did not daunt Meyer, though, who saw the death of a beloved central character as a way to make the film more realistic and more poignant—which had become increasingly more important to him as he got to know the *Trek* mythos better.

"As I started to watch these episodes," Meyer reminisces, "I remembered this series of books I used to gobble up as a kid, by C.S. Forester: *The African Queen*, *Horatio Hornblower*..." To his surprise, Meyer later learned that Hornblower had been Gene Roddenberry's inspiration for James Kirk. "I remember, when I first met with Bill Shatner, he got all excited when I said that, and he said, 'That was Gene! Gene said that!' So I said, 'Ohhh, this is *Captain Hornblower in Outer Space*! I get it! This is a movie about the Navy! Okay—I can do Navy!'"

This revelation led to the military feel Meyer gave the film. "Everything about it: the funeral, the uniforms, the way they speak, all that stuff. There's even a scene where they run out the guns. In fact, all the nomenclature, terminology, everything of all the sequels, all the offshoots, all the television series, even the color of the uniform that I put in—all went that way forever."

The uniforms, in particular, were a sharp contrast to the pastel jumpsuits of *The Motion Picture*. Meyer admits



"[Nicholas] wanted to keep the original ending, which offered no hope ... I will never forget: the audience filed out in silence, streaming tears ... I felt like I'd been part of an assassination."



he never understood the look chosen for the first film. "I thought, why are they walking around in Doctor Densons? And somebody said, 'Well, Gene Roddenberry didn't think it was a military organization,' and that led to a real conflict between me and Gene in our perceptions of the future. Gene was a Utopianist who allegedly believed in the perfectibility of man—to which I'm always saying, 'Where is the evidence of this? We're still killing people, it's just that the techniques have improved.'" His own vision of the future, Meyer admits, is quite different: "I don't want to say pessimistic—just realistic."

DIRECTOR'S CUT UNRAVELED

Fans will be treated to a more accurate depiction of Meyer's vision with the Director's Edition DVD of *Star Trek II*, out in stores now; overall, Meyer feels the project was handled well. "I've seen all the extras," he says, "and there's a good backgrounder called the Captain's Log, which is interviews with Harve and Bill and Leonard and Ricardo and myself."

Also included will be Meyer's director commentary and interviews with production designer Joe Jennings, costumer Bob Fletcher, and other film designers. Despite Meyer's reservations about directors' commentaries in gen-

eral, he admits the DVD is "actually quite informative." "I've never watched a commentary in my life, because I want to see the movie, not some guy yacking at me," Meyer says. "But I yacked all the way through it and, ultimately, I think it was handled very well."

Meyer's biggest problem with directors' cuts, he says, is that with few exceptions, he doesn't feel they're ever better than the release print—though he does cite *Blade Runner* and *American History X* as exceptions. "I just went to see the director's cut of *Amadeus*, and while there are scenes you could argue enhance the movie, it is also true that with the added length of the movie

versus the impact of the scenes, with one exception—does this really make it better? Sometimes, additions are simply wrong.” He cites the opening scene of *Lawrence of Arabia* as an “extremely disruptive” example of how changes can “destroy a film.”

In fact, what he enjoys about his director's cut of *Star Trek II* is its similarity to the release cut. “There are a couple of little snippets,” he states, “that, for me, were small points I thought were character or plot material I missed.” One element, in particular, that he chose to restore: scenes of Scotty's nephew, Peter Preston. “I thought, ‘How can you take these out? It makes the other scenes incomprehensible without this young man.’”

The scenes in question actually appeared in ABC's initial network TV broadcast of the film, but not in the final theatrical cut. “Funny enough,” Meyer notes, “they'll fight you tooth and nail over the release print, but when it comes down to things like the television version, they don't care anymore. It's over. They've sold the movie to TV for x amount of dollars, so what you do to it, or with it, is not of interest to them.” Basically, he says, the DVD cut is essentially what went out for television, with minor differences: “They may have done other things for commercials—whatever horrors they perpetrated.”

FIGHT TO THE DEATH

One unavoidable truth of directing a movie, Meyer acknowledges, is that not all battles can be won. Luckily, he faced surprisingly few battles during *Star Trek II*, which is why his director's cut changes are so minimal. “The studio loved the movie from the very first time I showed it to Michael Eisner. They had notes, sure—they



Producer Bennett with his ST II crew between PR poses

wanted one scene re-shot to change a plot point, so we re-shot it. But the only other battle, which I lost, was the ending following the coffin on to the planet and speculating about what they believed was going to be *Star Trek III*.” Meyer had intended for Spock's death to be final, but the studio wanted a more upbeat ending that left open the door for his return. Meyer wasn't happy.

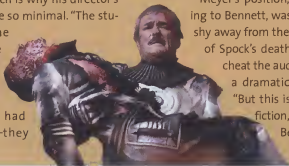
Bennett recalls this battle well. “The only time we really disagreed was on the ending. He wanted to keep the original ending, which offered no hope. We previewed it, and I will never forget: The audience filed out in silence, streaming tears, and I felt like I'd been part of an assassination. I felt guilty. Regardless of the quality of the picture, the feeling was a downer, and there was no way such a picture would not only succeed in terms of box office but generate any other activity in *Star Trek*. It was the nail in the coffin, literally.”

Meyer's position, according to Bennett, was that to shy away from the tragedy of Spock's death was to cheat the audience of a dramatic climax. “But this is science fiction,” argued Bennett,

“and to quote Spock—as I repeatedly did—‘There are always possibilities.’ Let's allow those possibilities.” Meyer acquiesced—but with a caveat. “Nick finally said, ‘Okay, but I'm not going to do it. You do it.’ And he was gracious enough not to pull a director's tantrum, and even more gracious, when it was done, to say, ‘Well, it's not the way I would have done it—but it's great.’”

Though Meyer returned for *Star Trek IV* and *VI*, he still questions the wisdom, dramatically, of reviving Spock in *Star Trek III*. Commercially, he acknowledges that Spock's return was a good decision for the franchise, but he does not believe in resurrections and wanted no part in this one. “They asked me to direct the third film, and I declined for that reason. I also thought emotions were running so high about the death of this character—and God, how unforgivable it is to upset people so much and then say, ‘Just kidding!’”

Still, Meyer understands that without Spock's rebirth, *Star Trek III* through *X* would likely not have followed, nor would *The Next Generation*, *Deep Space Nine*, *Voyager* or *Enterprise* have been created. “I don't think it did any harm,” he grants with a sigh, “to the degree that it opened up the rest of everything else. They may, in fact, have known better than I!” ☐





laugh trek

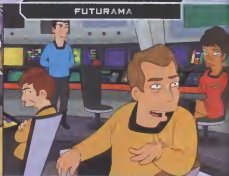
by matthew p.
seunders

:: BEHIND THE SCENES OF FUTURAMA'S CLASSIC
TREK PARODY, "WHERE NO MAN HAS GONE BEFORE"





Parody, sight gags and shifted details...



In *SYNOPSIS*, EVERYONE CAN HEAR YOU LAUGH. And *Star Trek* fans had special reason to this past April when *Futurama* aired its much-anticipated Trek parody, "Where No Fan Has Gone Before." The sci-fi comedy—the second animated series from *Simpsons* creator Matt Groening—locked all phasers on the original series in its fourth-season finale, with devastatingly funny results.

Set in *Futurama*'s 31st century, the episode found series regulars Fry (a time-displaced 20th-century native), the one-eyed Leela and the sarcastic robot Bender traveling to the forbidden planet of Omega III to retrieve old *Star Trek* tapes after die-hard fan Fry learns that the show was banned, ironically enough, in the 23rd century. Accompanied by Leonard "Spock" Nimoy's head, kept animated in a glass jar as all celebrities in *Futurama*'s future are, they discover the rest of the original cast on the planet with fully restored bodies. The reunion is quickly interrupted, however, when they're confronted by a godlike gaseous-energy being named Mellivar, who pits himself against Fry for the title of "Ultimate Trek Fan."

Adding to the episode's uniqueness were a handful of special guest stars. In a casting coup, co-executive

producer and episode scriptwriter David Goodman and executive producer David X. Cohen secured the vocal talents of Nimoy and original fellow cast members William "Kirk" Shatner, George "Sulu" Takei, Nichelle "Uhura" Nichols and Walter "Chekov" Koenig, as well as *TNG*'s Jonathan "Riker" Frakes. For Cohen, it was a dream come true.

"This episode was definitely a high point of the series for me," says Cohen, who serves as the show's head writer, "because it's one of the privileges of having a job like this that you get to meet the towering figures of your childhood once in a while."

The decision to do the episode followed the fourth-season hiring of Goodman, a former sitcom writer and self-proclaimed *Star Trek* *überfan*. While trying to figure out what scripts the veteran writer should work on, the 13-member writing staff, all huge Trek fans themselves, began tossing



ing around possibilities. The idea of doing something

Trek-related quickly rose to the top. While elements of Trek had been spoofed before, the show had never attempted a full-blown parody. The timing finally seemed right, though, and the staff called to explore William Shatner and Leonard Nimoy's interest. When both actors enthusiastically agreed to lend their voices to the show, discussions quickly turned to securing the rest of the original cast.

"We didn't have a story at that point," says Goodman. "But we thought, let's see who else we can get and, based on that, we'll figure out a story that makes use of them. Everybody said yes, except for James

"Scotty" Doohan, whose reasons for not doing the show were never made clear to us. Although the quote we got was, 'No way.'"

Armed with everyone for the cast but Doohan and the late DeForest "McCoy" Kelley, the staff began brainstorming story ideas. One early version, discarded once the rest of the cast was fully assembled, had Shatner and Nimoy being irradiated, becoming giants and fighting like Godzilla and King Kong. Another had the whole cast visiting a planet of *Star Trek* fans.

"We thought maybe this race had built its civilization based around *Star Trek*, but it didn't quite jell for us," says





"Of course, we could refer to *Star Trek*, because it's in the popular culture and you can poke fun at it and parody it, but we couldn't actually do an episode of *Star Trek*."

Goodman, who later discovered that the *Deep Space Nine* writers had explored a similar idea involving the lotions for their 30th anniversary episode before settling on the *Forrest Gump*-inspired "Trials and Tribble-ations." "I'm glad we didn't do that, because I certainly wouldn't want to look like we were using their ideas."

Goodman, who'd been assigned to write the script, continued to brainstorm ideas with the writing staff, collecting jokes and gags that he'd eventually incorporate into the final story. The creative breakthrough finally came when the group decided to make the antagonist a godlike gaseous-energy being, an old staple of Classic Trek episodes.

"Once we settled on the energy being, everything really fell into

place," says Cohen. "But getting to that stage was surprisingly hard, because it seems to make perfect sense when you see it—especially if you're a *Star Trek* fan."

With their hook in place, the group then had to contend with the legal considerations involved in doing a parody. In particular, they had to make sure the story focused on the actors themselves and *Star Trek* as a TV show, and not the characters they played or the fictional *Star Trek* universe.

"We had to be very careful that it was about Leonard Nimoy and not Mr. Spock," says Cohen. "Of course, we could refer to *Star Trek*, because it's in the popular culture and you can poke fun at it and parody it, but we couldn't actually do an episode of *Star Trek*."

These restrictions extended to the animators, as well, who had to keep the flavor of *Star Trek's* look, while avoiding certain legal no-nos. Small details on the uniforms and bridge set had to be modified, and Nimoy couldn't be drawn with pointed Vulcan ears. Elements involved in the *making* of the show, however, were fair game.

"The animators are such serious *Star Trek* fans, and they added an attention to detail that really brings it alive," says Goodman, who has nothing but kudos for their work on the episode. "The references are jam-packed in there, so you see the Western set from 'Spectre of the Gun' and the Guardian of Forever from 'The City on the Edge of Forever.' Vasquez Rocks is there in the background, drawn exactly the way it looked





All the right touches: From Pike's wheelchair to torn shirts and a zapped redshirt.



"It sort of speaks to the optimism of *Futurama*, that in the future everybody is alive, except as a head in a jar!"

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Nimoy, however, didn't let the opportunity pass without having some fun at the *Futurama* staff's expense. With their recording sessions staggered so Nimoy could perform his solo

lines first, he arrived a half-hour before Shatner.

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Goodman feels the teasing was a small price to pay to have Nimoy and Shatner perform together. "There are a couple of scenes—where Nimoy says goodbye to him, where they greet each other again and where they're making fun of James Doohan—that had a little more energy because they were playing off each other," he explains.

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STAR TREK COMMUNICATOR 140



armin & kitty

by gaila staver

:: catching up with life after star trek

ARMIN SHIMERMAN PHOTO

BUTTA MORE THAN THREE YEARS AGO *Star Trek: Deep Space Nine* finished its seventh and final season. True to television and acting, though, life has not only moved on—it's been far from dull for most of the cast. For Armin "Quark" Shimerman, the time since *DS9*'s finale has meant turns as a union negotiator, book author, frequent television guest star, theatre actor and even a game show contestant, while wife Kitty Swink—who twice guested on *DS9*—has also been a union negotiator and frequent TV guest star as well as a highly sought-after acting coach.

Shimerman points out that it was just one year ago that he and Swink were instrumental in resolving the Screen Actors' Guild negotiations for its new contract. "My committee was important in obtaining raises for guest stars," he explains. "It's become more and more difficult to negotiate those salaries, so we needed to have a more equitable base."

"It had gotten to the point," Swink adds, "where middle-class actors couldn't really make a living because you couldn't negotiate in good faith. So we needed to establish a base that was supportable ... and we got that." Shimerman is then quick to point out with pride that his wife's committee had the even more important task of negotiating better residual payments for actors. "I know what we got for guest stars made a significant difference in what I earned this year," she adds, "because everything I've done has been a guest star role!"

Swink's guest star roles have included recent parts on *Becker*, *Judging Amy* and a new Lifetime series called *For The People*, a show about the Los Angeles district attorney's office that Shimerman is also guesting in. "For once, I'm not playing the judge," he laughs. "Kitty's the judge and I'm the medical examiner. This is my second time on the show [just completed] and it's their third show, so it looks like the role may be recurring—and we're hoping that Kitty, too, will be a recurring character."

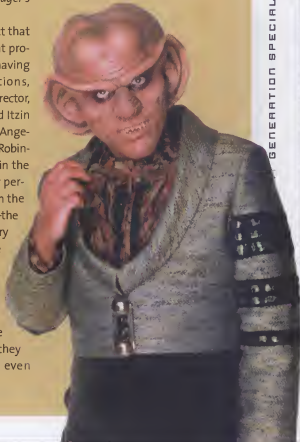
Another series that both have visited is *Judging Amy*—a series with a

high frequency of *DS9* alumni. "Joe Stern is the executive producer for that show, and he loves theatre actors," Swink notes. "A lot of Star Trek actors are theatre actors. The second part is that Andy ['Garak'] Robinson has directed for that show. But a lot of the Star Trek alumni are members of the Matrix Theatre company [in Los Angeles], and Joe Stern is also a producer for the Matrix." *Judging Amy* has also used fellow Matrix and Trek alumni Rachel Robinson (Andy's daughter, also of *DS9*'s "The Visitor"), and Greg Itzin (most recently the Vulcan captain in *Enterprise*'s "Shadows of P'Jem," but also of *DS9*'s "Dax" and "Who Mourns for Morn," and *Voyager*'s "Critical Care").

The Matrix Theatre is a subject that is dear to both of them, its recent production of *The Birthday Party* having garnered numerous nominations, including those for Robinson as director, Shimerman for leading actor and Itzin as supporting actor from the Los Angeles Drama Circle Awards. "Rachel [Robinson] was really quite wonderful in the play too," Shimerman adds. "Her performance was very different from the other person who did her part—the Matrix always double-casts every role—even though they had the same blocking and exactly the same lines. We had very good attendance, particularly considering that we did it right after Sept. 11 [2001]. People were staying home at that time but they did come out to the theatre, even though we opened Sept. 22."

A recent guest appearance on *The West Wing* let Shimerman combine both his love for TV and for theatre. "Actors will appreciate this story," he begins. "West Wing had been talking for several episodes about this great Broadway production of *Henry VI*. They decided they were all going to go to Broadway and see this production. The head writer, Aaron Sorkin, thought it would be a great idea to do scenes from Shakespeare from *Henry V*. There were five of us who were hired to do the scenes, and a chorus of 10 people behind us. We rehearsed for eight days.

"But when we finally got down to shoot the episode," he adds, "there wasn't any time to put any of the Shakespeare we had worked on for eight days in! So in the final version I'm there, but it's like *Where's Waldo?* I had to point out to Kitty, 'There I am, over there ...' The irony is ... they gave me great billing, they gave me very good money, but I'm not in the episode!"



"[William Shatner] was charming and delightful, and it was great to be there with several of the *Voyager* people plus Denise ['Tasha' Crosby] and John ['Q' de Lencle]."

At presstime, Shimerman was just about to do an appearance for the Young Playwright's Festival in Los Angeles, in which teenagers from around the country are given an opportunity to write plays and then work with professionals. "We try to teach them some things and give them the best performance we can, which they normally wouldn't get in a community theatre or high school," he explains. "Unbeknownst to anybody, by a sheer fluke, not only did they cast me in this play—a one-act, *Don't Feed the Animals*—but, not knowing anything, they also cast Max [Grodanichik, his 'Ferengi brother' Rom from *DS9*]. And the irony of ironies is that we have to wear 'heads'; we're

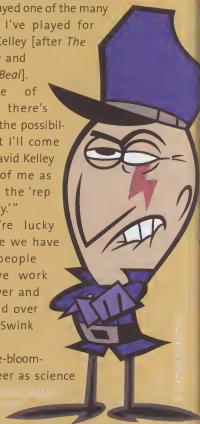
not aliens, but sort of mutant humans, and the director said, 'Would you guys mind wearing heads?' We were in hysterics. This director had no idea we had been on *Star Trek*. He had no idea when he cast Max that he was casting my brother!"

And there's been one more *Trek* alum Shimerman's encountered, during a spot on the season finale of *Boston Public*. "I had never really met Jeri ['Seven of Nine'] Ryan," he begins, "so our first meeting was a bit awkward because we thought we really should know each other better. As we shook hands the first time, the producer walked by and said, 'Is that some sort of alien signal that you two just passed?' He knew we'd both been on

Star Trek. Jeri's a sweetheart, I had a wonderful time working with her. I played one of the many judges I've played for David Kelley [after *The Practice* and *Ally McBeal*]. Because of that, there's always the possibility that I'll come back. David Kelley thinks of me as part of the 'rep company.'"

"We're lucky because we have those people who we work with over and over and over again," Swink adds.

A late-blooming career as science



Swink as Luaran, a *DS9* Vorta

Kitty Swink

on her own special connection to *star trek*

In addition to being the spouse of a cast regular, Kitty Swink has her own special connection to *Deep Space Nine*: she guested in two episodes, first as Minister Rozahn in Season 2's "Sanctuary" and then again the final year as the Vorta Luaran in "Tacking Into the Wind."

"I broke the spouse barrier at *Deep Space Nine*," she recalls fondly. "There was a big deal about not hiring spouses at that time. During 'Sanctuary,' Nana ['Kira' Visitor] and Avery ['Sisko' Brooks] were gracious and nice and everyone was lovely, but at that time they didn't know me very well. In contrast, with the exception of Salome Jens, I had a relationship with the actors on 'Tacking Into the Wind' that was way outside *Star Trek*. I knew Andy ['Garak' Robinson]

before Armin knew Andy, Andy had directed me, and I knew John ['Gul Rusot'] Vickery from the *Matrix Theatre*, so I already had a relationship with those people. I wasn't really coming in as 'a wife of one of the series regulars.' I was coming in as an old hand that they all knew, and we were going to have a good time. So as gracious as Avery and Nana were in Season 2, it was much more fun the second time. It was terrific to go back and play the scene with Nana in 'Tacking Into The Wind' six years later because by that time she was a dear friend, as was Rene ['Odo' Auberjonois]. And I'm always happy to wear one of [costume designer] Bob Blackman's creations. They're never comfortable but they're always fabulous.

fiction author is also going strong. After his success with revisiting Quark in *The 34th Rule* (co-written with David George and Eric Stillwell), and the non-Trek *The Merchant Prince* (co-written with Michael Scott, released in both hardcover and paperback), Shimerman is now eagerly awaiting the galley proofs for *Outrageous Fortune*, the second book in the John Dee trilogy. Dr. Dee, a member of Elizabeth's court in the late 1500s and early 1600s, gets imprisoned in a Medici castle, rescued by a gargoyle, put into suspended animation and then wakes up in the 22nd century—all in the trilogy's opener.

"The gargoyle indicates to him that he has some inside information: Earth is about to be invaded but he, the gargoyle, can't get involved," the author explains. "So Dee decides to be of help to the world—and it's science fiction from the sense that he has to save the world, and that's what he does. Now in the second book, eventually Dee will

CONTINUED ON PAGE 81



"it's always a strange thing to be a guest star," she adds. "Everybody's just looking for you to get it done. But I'm used to that because that's what I do. It puts extra pressure on you to do it right." Her two roles, she adds, couldn't have been more different—especially with Rozahn merely a functionary.

"I loved Luaren and would have loved to have done more of her but, of course, they hired me and then they killed me off!" she says and laughs. "I loved being that dangerous and yet obsequious at the same time. It was really quite wonderful. Of course, I had to wear five wigs—but after what my husband went through for seven years, I can't really complain!"

Most of her career has been one-hour television, but a couple of years ago Swink discovered a yen and a demand as an acting coach—and even

had a hand with helping friends and colleagues on the convention circuit: Max "Rom" Grodenchik, Aron "Nog" Eisenberg, Cecily "Ishka" Adams, Chase "Leeta" Masterson, and Lolita Fatjo, who were about to launch their original play, *The Ferengi Family Hour*.

"They had gotten to a point in their work where they were having some conflict, and so I worked with them and directed them for a while," Swink recalls. "I've coached Aron before and working with Aron is always a pleasure. Cecily was a dear friend of mine long before she was ever on *Star Trek*; in fact, she came to us when she was auditioning and asked, 'What do I do? What's a Moogie? How do I play that?' Cecily has actually coached me for some of my favorite parts that I've had on television; aside from being a wonderful casting director

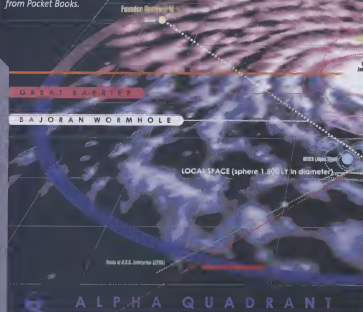
[*That '70s Show*, *That '80s Show*, and *Third Rock from the Sun*], she is a wonderful coach. Her husband, Jim Beaver ["Admiral Leonard" in the *Enterprise* pilot], actually came and worked through his audition scenes with us before he did that, and he got the job."

Trek-only fans may not know that she also guested once on *Babylon 5*. "It was just a regular audition for an evil senator from Earth," she recalls. "They called my agent and they sent me in to read and I got it. Rick Berman had so much fun teasing me about the fact that I had gone and worked for 'the enemy' while Armin was doing *Buffy* I was offered one of those, but it wasn't a very interesting part and I passed on it. Now I'm sorry I didn't do it, because I would have done the 'hat trick' of the science fiction shows that were big at that time." ☺



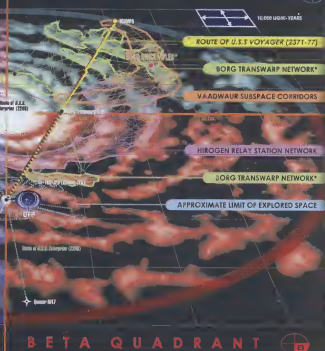
GAMMA QUADRANT

From the new Star Trek
Star Charts, due in October
from Pocket Books.



ALPHA QUADRANT

DELTA QUADRANT



BETA QUADRANT

if it's tuesday, this must be rigel



my adventures in mapping the
star trek universe

I know what you're thinking. but the idea of mapping a fictional universe isn't as silly as it sounds. As far back as the 16th century, Sir Thomas More came up with a detailed geography of an idyllic island he called Utopia. And by the 1940s, L. Frank Baum, C. S. Lewis and J. R. R. Tolkien were feverishly mapping their own private worlds of Oz, Narnia and Middle-earth, respectively.

Of course, the task becomes more difficult when you try to fit your fictional universe inside the *real* one. For one thing, you have to put solar systems where there really *are* solar systems, and account for such troublesome issues as faster-than-light travel and the fact that enormous blue-white giants like Rigel probably wouldn't be the best place to look for humanoid life.

Luckily, when Gene Roddenberry and his staff wrote the first season of *Star Trek*, they did a couple of very smart things. Sure, there was talk of Vega Colony, Rigel XII (inhabited by lonely

lithium miners), and travel to the edge of the galaxy and beyond, but the precise geography of the galaxy circa 2266 A.D. was left pretty vague. And for every real star system mentioned (Antares, Canopus), there were a dozen fictional ones (like Berengaria, Deneva, Benecia, Organia, Vulcania ... er, Vulcan ...). In fact, just about the only star map we saw during the entire run of the original series was the Earth-Romulan Neutral Zone in "Balance of Terror" ... again, nicely vague about where in the galaxy this "Sector Z-6" is, and exactly how big it might be.

Enter Franz Joseph Schnaubelt, who attempted to clear all this up in 1975 with the publication of the *Starfleet Technical Manual*, a follow-up to his *USS Enterprise Blueprints*. He imagined a rather large, spherical United Federation of Planets with a "Treaty Exploration Territory" straddling several spiral arms of the galaxy, bordered on two sides by the Klingon and Romulan empires. Taking a cue from Roddenberry, he avoided assigning actual stars to the races seen on the show, preferring to label stars with made-up names rather than their traditional Greek or Arabic names (for instance, Antares), Bayer designations (Alpha Scorpii), or any one of half a dozen astronomical names (21 Scorpii, HIP 80763, HR 6134, etc.).

Franz Joseph's other main contribution to *Star Trek* cartography was to

By the time "The Price" had aired during *TNG*'s third season, the galaxy had been efficiently divided into Alpha, Beta, Gamma and Delta quadrants.

list the five founding member systems of the United Federation of Planets: Earth/Sol, of course, and several plausible nearby stars: 40 Eridani, 61 Cygni, Epsilon Indi, and Alpha Centauri. These were immediately assumed to be the home systems of the "Journey to Babel" stalwarts: the Vulcans, Andorians, Tellarites, and ... well, there weren't any Alpha Centaurians in "Babel," unless you count the gorilla guys in the hoods, or the little people with the fezzes. Franz Joseph's choices were all but confirmed when Gene Roddenberry co-signed a 1991 letter from two Harvard astronomers, identifying 40 Eridani as the most likely candidate for Spock's sun.

That's where Larry Nemecek comes in. You may know Larry as an author, consultant and editor of *Communicator* (since he pays by the word, I'll take a moment to praise his legendary munificence as well as his editorial acumen and effervescent personality). But back then, Larry was a college student in

Oklahoma with a mission to flesh out Franz Joseph's star charts with all the real and fictional star systems mentioned on the original and animated series. Would I, an equally nerdy high-school student in New York City, be interested in publishing his research in my Trek tech fanzine?

However, unbeknownst to us, Star Trek entrepreneur Jeff Maynard and fan artist Michael McMaster had already sold Bantam Books on their own concept for a set of Trek maps. They had ignored the Franz Joseph star charts—published (surprise, surprise) by Bantam's chief rival and fellow licensee, Ballantine Books—and instead divided up a somewhat smaller Federation into eight quadrants, each one-eighth of a sphere, with a ninth quadrant, Quadrant 0, in the middle—like the center of a Tootsie Pop.

Also working in their favor (did I mention that they actually *had* a publishing contract?) was the participation of Hugo- and Emmy-award winning space artist Rick Sternbach, who would later become a major contributor to *Star Trek—The Motion Picture* as well as *The Next Generation* and *Voyager*.

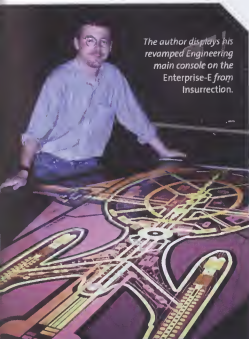
So with a loud collective sigh, Larry and I gave up our plans to publish our rival *Star Trek* cartography: the McMaster/Bantam maps would become the "official" *Star Trek* maps. That is, until Jeff Maynard showed up at my dorm at Tufts University with the unexpected news that Michael McMaster had passed away without actually completing the maps.

So how much did he get done ... ?

Well, aside from the overall format and the division of the Federation into quadrants ... not much. Rick Sternbach had produced lovely airbrush artwork of planets and nebulae, and graphic artist Lee Cole (who also worked on *ST:TMP*) had finished all the line drawings of quadrants and sectors, but no one had started putting in the stars, even the easy ones like Sol, Alpha Centauri, and Vega. Would I be interested ... ?

So, there I was, locked into a Federation smaller than Franz Joseph's, but still larger than it really should be, given the warp speed scale as used in the original series. Would it be possible to somehow integrate all of Larry's stars and relationships, both real and fictional, into these maps ... which right now consisted of

four very large sheets of blank paper? I spent the summer of 1979 laboriously drawing dots of different sizes on flimsy vellum overlays, each keyed to a different ink color—never imagining that all this would be done on com-



The author displays his revamped Engineering main console on the Enterprise-E from *Insurrection*.

Author and graphic artist Geoffrey Mandel worked on Trek films *Generations* and *Insurrection*, the last two seasons of *Voyager*, the first season of *Enterprise* and *Star Trek: The Experience*. Other credits are *IAG*, *X-Files*, *Space: Above and Beyond*, *V.I.P.*, numerous trade books—and co-credits on the 1980 *Star Trek Maps* and 1978 *Starfleet Medical Reference*. Oh yeah—he's also a fan.



All pages from the new Star Trek Star Charts.

puters by the year 2002. Alas, through my own confusion of the galactic plane of ecliptic with Earth's own—trust me, they are not the same—I positioned all the real stars slightly askew from their actual locations. (Interestingly, in the 22 years since, I have received only a couple of complaints about this. It's a good thing no one has tried to use the *Star Trek Maps* to find their way home.) Also, I fudged the fact that Rigel is some 773 light-years from Earth, and thus off the edge of the map, by showing it in side view only, where it looked considerably closer.

As the deadline approached, and I was madly pasting up tiny bits of type in a Bantam Books conference room, I learned that for legal reasons we wouldn't be able to include any references from the animated series or from the forthcoming *Star Trek—The Motion Picture*. Sigh. On the upside, I was able to draw in the recently discovered rings of Jupiter with a ballpoint pen.

At last, the *Star Trek Maps* were published to limited fanfare and mild acclaim in the summer of 1980, and I blushed with excitement when I saw them for sale in the gift shop at New

York's Hayden Planetarium. (My date was a little less excited, but what was I doing bringing a date to the planetarium in the first place?)

One of my better ideas was a sort of subconscious fudge factor I called the "Cochrane constant," which varied depending on the local density of matter, but generally offered warp speeds up to 1,500 times the classic "warp factor" $x \times c$ (the speed of light) explanation. In other words, at Warp 4, when you're supposed to be traveling 64 times the speed of light (4!), you might actually be traveling up to 1,500 times faster—

Footnote

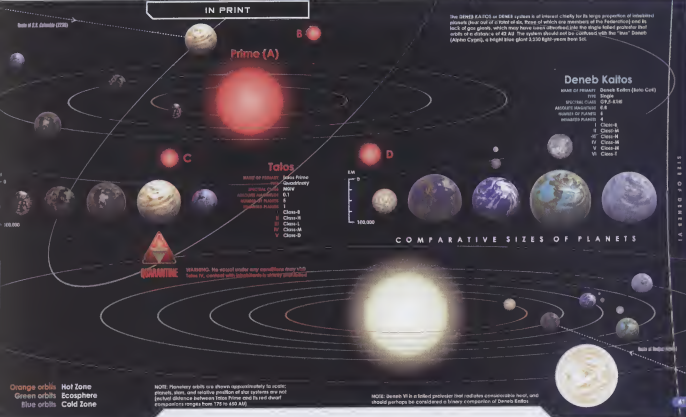
Geoff's recounting of my history with Trek "astrography" (it really is a word) is accurate but limited. For one thing, recall that all we had in the pre-movie days for Trek reference works was Stephen (Poe) Whitfield's *The Making of ST*, Bjo Trimble's *Concordance* (with all those disorganized stars and planets), the *Tech Manual* (with the only "official" star chart framework) and eventually the *Medical Reference Manual* (with some new tantalizing details along with some real boners). It was while pointing

out in a letter how some of those new non-aliens stars could not work (Epsilon Sagittarii B for the Klingons? Only 95 light-years—way too close!) that my letter wound up with contributor Geoff and we began to correspond and plan.

And that's all it was—two years of written correspondence between Oklahoma and New York—until 1994, after our paths took us out and back again. I had just ended a decade of newspaper work when my *TNG Companion* flung me fully into Los Angeles and the professional Trek world. Up in the

crowded *DS9/Generations* art department one day, Mike Okuda thought he was merely introducing me to a new movie staffer when I got the surprise of that year and finally met Geoff face to face and 15 years after that short-lived blaze of letters.

The other story here is mourning the loss that modern computer-laden youth will never know the joys of rubbing down dry-transfer lettering in tiny point sizes hour after hour, filling out a wall chart with dozens and dozens of star names (and yes, I still have the chart!).—Larry Nemecek



which helped to justify the vast distances to stars like Rigel and Deneb, as well as the ability of early starships to travel beyond the galactic rim. Not to put myself on the back too strenuously, but something like the Cochrane constant must play a role in the *Star Trek* universe if the *Enterprise* NX-01 is able to travel from Earth to Qo'noS in only four days (don't even get me started on *Sha Ka Reef*). As science advisor-turned-staff writer André Bormanis and others have speculated, it could be space lanes, wormholes, or some peculiar quality in subspace itself. All we need to know is that it makes starships go faster when the story requires it!

There. The definitive *Star Trek* maps had been published, and I would have had a good chuckle if you told me that before the decade was out, they would be rendered obsolete by a new *Star Trek* TV series set some 85 years in the future. In retrospect, I can hardly blame the writers and producers of the new series for abandoning the maps in favor of their own version of *Trek* cartography. Out of necessity, they created a

In a galaxy of half a billion stars, if you visit 10 systems a week, you won't run out for over a million years ... or two million television seasons, whichever come first.



larger, more vaguely defined UFP, bordering not only the Klingons and Romulans, but also the Ferengi, Cardassians, and many other races still to be discovered. By the time "The Price" had aired during *TNG*'s third season, the galaxy had been efficiently divided into Alpha, Beta, Gamma and Delta quadrants, with the Federation on the Alpha/Beta Quadrant border. As all good *Star Trek* fans know, the Gamma Quadrant was fleshed out considerably by *Deep Space Nine*, and *Voyager* did the same for the Delta Quadrant. In fact, by the time *Voyager* premiered, the geography of the *Star Trek* universe

and the speed at which you were able to travel through it had been pretty well established.

Or so I thought when Michael Okuda hired me as a graphic artist on *Star Trek: Insurrection* and suggested that a map of the Federation might make a nice backdrop for the *Enterprise*-E observation lounge. As it happened, my old partner-in-crime Larry Nemecek was working at Paramount as photo editor of the overseas *Star Trek* Fact Files, and he still maintained his database—including stars, planets and details mentioned since *TNG* began. Would I be interested ...?

Although the UFP map never made it into *Insurrection*, I managed to sneak a version of it into *Voyager*'s *Astrometrics*, as well as Harry Kim's ready room aboard the *U.S.S. Rhode Island* in "Endgame." Finally, just to shut me up

Space and time limitations made it impossible to include all of the stars and planets mentioned in the six Star Trek series ... at last count, my database had almost 2,000 entries.

once and for all, Mike Okuda suggested that I contact Margaret Clark at Pocket Books with a proposal for a brand-new book of Star Trek star charts. With *Voyager* finishing up its final season, it seemed like the perfect time to "lock down" the Star Trek universe of the 23rd and 24th centuries.

While researching the project on the web, I stumbled across the mind-boggling Star Trek cartography website of a German student, Christian Rühl, who agreed to become a contributor to the book. In collaboration with another Star Trek mapmaker in Iceland, Timo Saloniemi, Christian had prepared a detailed map showing the borders and relative locations of the UFP, Klingons, Romulans, Cardassians, and many other civilizations. Among their sensible revisions were to change the blocky borders of Alpha and Beta Quadrant civilizations into wispy connected tendrils, and to make the Romulan Neutral Zone a near-perfect circle. Christian had even worked out a blow-by-blow account of the first few years of *Voyager's* journey home. Let the star mapping begin!

This latest round of Star Trek maps consumed me like a fever during the first season of *Enterprise*, and my attempts to work them into the show (Vulcan star maps! Klingon star maps! ANDORIAN star maps!) were as shameless as Lucy Ricardo's efforts to sneak onstage at the Club Babaloo. Mike Okuda's only requests were (1) use the existing quadrant system, (2) leave plenty of blank spaces for future exploration and episodes and (3) make the UFP a nebulous, amoeba-like mass, not a sphere. Rick Sternbach contributed an entirely logical sector system that he had developed for *TNG* (used only sporadically, however); and my old pal

Doug Drexler offered to let me use his dazzling Dominion War battle maps from *DS9*. Illustrator Tim Earls whipped up an astronomically accurate background painting of the Milky Way Galaxy, and with Larry providing the quadrant intros and details here and there, I was all set.

Space and time limitations made it impossible to include all of the stars and planets mentioned in the six Star Trek series ... at last count, my database had almost 2,000 entries, and *Enterprise* still has another six seasons to go. I also had to give up the notion of a comprehensive star catalog, listing spectral class, absolute magnitude, and number and names of planets. (Even in microscopic type, this would have filled up the entire book!)

A quick computer plot of the route of the original *Enterprise* and the *Enterprise-D* came out looking more like a child's scribbles, so I abandoned these in favor of the more linear routes of *Enterprise NX-01* and *Voyager* (the latter turned out to be much straighter than I had ever imagined in my Astrometrics map). However, I was delighted to find that when I overlaid a sector grid of 20-light-year squares over the Federation map, the squares lined up almost perfectly with the Sector Z-6 map from "Balance of Terror" ... and the Neutral Zone, as it turned out, was exactly two light-years wide! And when I had finished plotting *Voyager's* journey with the computerized equivalent of a straightedge, it ended just light-years short of the Delta/Beta Quadrant border. Once again, the Trek universe had held together much better than I had any right to expect.

My final epiphany, spurred by the visit of *Enterprise NX-01* to Rigel X dur-

ing the *Enterprise* pilot, was to throw in the towel and accept the fact that there are two Rignels in Star Trek's galactic neighborhood: a nearby one visited in "Broken Bow" and mentioned frequently on the series, and a more distant one visited in "The Cage" and "Mudd's Women." Although this was a bit of a leap, I could point to Delta Vega from "Where No Man Has Gone Before," presumably a distant star off in the general direction of Vega as seen from Earth. Perhaps the nearby Rigel was "Beta Rigel," and for that matter, the distant Deneb visited in "Encounter at Farpoint" was a different star altogether from the Deneb mentioned in "Wolf In The Fold" and "I, Mudd." I also tried to explain how *Enterprise NX-01* was able to travel from Earth to Qo'noS in only four days: through the use of those handy Vulcan star maps, which point out convenient sub-space shortcuts ("Cochrane constant," anyone?). *Voyager*, traveling in unmapped space, had the virtue of no such shortcuts, and was forced to rely on the occasional wormhole or benevolent alien entity.

I can't claim that the *Star Trek Star Charts*, to be published this month by Pocket Books, will be the definitive atlas of the Star Trek universe. For one thing, I'm certain that the writers of *Enterprise* and any future series and motion pictures will make my charts seem laughably outdated before too long. But the great thing about Star Trek is that it offers almost unlimited room for expansion: In a galaxy of half a billion stars, if you visit to systems a week, you won't run out for over a million years ... or two million television seasons, whichever come first. ☺

You can email questions or comments (other than "You got it all wrong!") to Geofmandel@aol.com. Oh, and don't forget: the original Star Trek Maps have been selling on eBay for \$100 a pop, so it couldn't hurt to run out and buy a few extra copies ...

OCTOBER

FICTION

D59: MISSION: GAMMA #3 - CATHEDRAL

By Michael A. Martin
and Andy Mangels



PAPERBACK NOVEL/POCKET BOOKS,
\$6.99

A strange alien artifact in the Gamma Quadrant begins reversing Dr. Bashir's genetic enhancements, giving him a glimpse at a life that might have been. On Deep

Space Nine, Ro Laren decides her future as the crew struggles with the failing Bajor-Cardassia peace talks.

D59: MISSION: GAMMA #4 - LESSER EVIL

By Robert Simpson



PAPERBACK NOVEL/POCKET BOOKS,
\$6.99

Colonel Kira searches for a killer whose dangerous secret could throw the entire Alpha Quadrant into chaos. As the *Defiant* begins its journey home, a startling discovery shocks

Commander Elias Vaughn, placing his command and the crew's mission into question.

ST: THE CAPTAIN'S PERIL

By William Shatner with Judith & Garfield Reeves-Stevens

HARDCOVER NOVEL/POCKET BOOKS, \$25.00

Continuing Kirk's TNG-era adventures, Kirk and Picard travel to Bajor for much-needed shore leave to dive among ancient, sunken ruins. But when their group is threatened by a murderous stalker, Kirk is forced to recall one of his earliest adventures in order to find the key to their survival.

DOUBLE HELIX OMNIBUS

By Peter David, John Vornholt, Diane Carey, Dean Wesley Smith, Kristine Kathryn Rusch, Christie Golden, Michael Jan Friedman and John Gregory Betancourt

TRADE PAPERBACK/POCKET BOOKS, \$16.95

An omnibus edition reprinting all six volumes of the "Double Helix" series. The various Trek crews must battle an insidious alien conspiracy as it winds its way through the entire Alpha Quadrant and several years of Starfleet history.

ENT: SHOCKWAVE

By Paul Ruditis

HARDCOVER NOVEL/POCKET BOOKS, \$19.95

Novelization of the *Enterprise* two-parter, in which Captain Archer is thrust back

into the Temporal Cold War when the Suliban Cabal frames the *Enterprise* crew for the destruction of a colony.

NON-FICTION

STAR CHARTS: THE COMPLETE ATLAS OF STAR TREK

By Geoffrey Mandell

TRADE PAPERBACK/POCKET BOOKS, \$17.95

A reference book for astronomy-minded Trekkers. Produced by *Voyager* scenic artist Geoffrey Mandell, featured star charts include the locations of the Klingon and Romulan homeworlds, as well as the routes traveled by the *Enterprise*, *Enterprise-D* and *Voyager*.

STAR TREK ROLEPLAYING GAME: ALIENS

HARDCOVER/DECIPHER, PRICE TBD

Supplement guidebook for creating and playing aliens in Decipher's *Star Trek* Roleplaying Game.

EBOOKS

SCE: ENIGMA SHIP

By J. Steven York and Christina F. York

EBOOK/POCKET BOOKS, \$3.50

In Vol. 20 of the SCE series, the *da Vinci* discovers a holographic space vessel. (Christina York had short stories published in the first two *Strange New Worlds* volumes.)

hard-copy missions



:: star trek titles on the way

NOVEMBER

FICTION

ENT: WHAT PRICE HONOR?

By Dave Stern

PAPERBACK NOVEL/POCKET BOOKS, \$6.99

In an original *Enterprise* novel, Malcolm Reed, *Enterprise*'s armory officer, must come to terms with the death of a young officer whom he is forced to kill when she attempts to sabotage the ship.

VGR: THE NANOTECH WAR

By Steven Piziks

PAPERBACK NOVEL/POCKET BOOKS, \$6.99

Set during the show's seventh season, *Voyager* encounters the Chiar, a new spacefaring species that excels in nanotechnology. The first contact turns deadly, however, when the Chiar use their nanobots to try to gain control of the Borg.

ST: GATEWAYS BOOK 7

— WHAT LAY BEYOND

Written by Diane Carey, Peter David, Keith R.A. DeCandido, Christie Golden, Robert Greenberger and Susan Wright

PAPERBACK NOVEL/POCKET BOOKS, \$6.99

Paperback reprint of the hardcover that concluded the seven-part crossover. Resolving the cliffhangers from Books One through Six, captains Kirk, Picard, Janeway, Calhoun and Shelby, Colonel Nerys and Commander Keller travel through the mysterious Gateways to confront the Iconians and stop the chaos the portals are causing throughout the galaxy.



NON-FICTION

STAR TREK ROLEPLAYING GAME: CREATURES

HARDCOVER/DECIPHER, PRICE TBD

Supplement guidebook for creating and playing different creatures in Decipher's *Star Trek* Roleplaying Game.

EBOOKS

SCE: WAR STORIES - BOOK ONE

By Keith R.A. DeCandido

EBOOK/POCKET BOOKS, \$3.50

Part one of a two-parter revealing what the *da Vinci* crew was doing during the Dominion War. The story introduces Gomez's predecessor, Commander Salek; expands on Gomez's *Sentinel* tour-of-duty; and features the return of *Cold Fusion*'s Overseer Biron.



:: U.S.S. Enterprise hit by a borg cube

rec deck



:: starfleet command III:
blurring genres on the battlefield

Attendees at this year's Electronic Entertainment Expo and at a special gaming display at the Los Angeles Convention Center sampled Taldren Inc.'s latest Star Trek PC game for Activision, *Starfleet Command III*. The first game in the series to be set in the *Star Trek: The Next Generation* era, *Starfleet Command III* combines the previous titles' deep tactical combat with a streamlined interface, an enhanced multi-player campaign and improved graphics.

This latest game offers players near-total control of all ships' systems and crew members. Players balance resources between different systems such as shields and weapons, while employing cloaking, tractor beams, and shuttles to optimize their tactical opportunities. The game includes an enhanced version of the Dynaverse 3 multi-player environment, with improved AI and a new system allowing players to join the same fleet, travel

together across the map, and battle alongside one another in defense of their race's homeland.

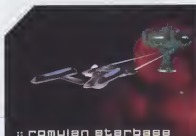
SFC III, says game co-designer Erik Bethke, will particularly appeal to fans of *Bridge Commander*.

"Inevitably, many comparisons will be made between *Bridge Commander* and *Starfleet Command III*," Bethke says. "Both of these games attempt to give the player the feeling of being the captain in the Star Trek universe, com-

manding a large naval vessel on behalf of their star empire."

The genre also includes titles like *Dominion Wars*, *Starfleet Academy* and *Klingon Academy*. "All of these games," he notes, "model different aspects of being a Starfleet Captain and/or provide a different interface—e.g., a joystick, instead of a mouse and keyboard, in the *Academy* games."

The strength of the *Starfleet Command* series, says Bethke, is its focus on real-time tactical starship combat: "All of the gameplay elements, from within the tactical simulation to the campaign structure, have always been designed to focus on this aspect of game play alone. None of the action of our game is spent in a simulator ... it's



:: romulan starbase



:: tractor beam



romulan warbird



all naval combat!" To that end, players are given a rich set of controls for managing a single ship's resources: tractors, transporters, phasers, disruptors, plasma, shuttles, marines and more.

Unlike previous incarnations of *Starfleet Command*, this new version takes place in *The Next Generation* era. Moving *SFC* to the 24th century was something the designers considered extensively. "We thought about our gameplay systems," Bethke recalls, "and the changes we would have to make to them in order to successfully make the transition. Previous versions of *Starfleet Command* were based not only on the *Kirk* era of *Trek*, but also on the *Star Fleet Battles* board game."

TIME FOR A REFIT

To make the jump to the 24th century, the Taldren team completely redesigned most of the core game systems, bringing them in line with *TNG*. "Everything from how power is generated and used, to weapon systems, movement at both sublight and warp speeds, damage and hull integrity, and everything in between, was either reworked or completely redone," Bethke says. "When you run this game for the first time, you'll be expecting to command a starship from the *TNG* era of

Star Trek, and that is exactly what we've tried to deliver with *Starfleet Command III*."

Another new area of development for this latest *Starfleet Command* was to drop support for software-based rendering. Doing so, Bethke says, allowed the designers to create an all-new graphics engine complete with localized damage textures, a particle system, vertex deformation and more, used in a host of new effects.

"We have dedicated ourselves," he adds, "in creating the strongest single-player campaign ever in the *Starfleet Command* series—or any *Star Trek* game yet, I daresay. Both Taldren and Activision have spent literally thousands of hours writing, rewriting and revising every mission down to the individual lines of dialogue and text."

This included redesigning the interface of the core tactical gameplay to remove some of the clunkiness and design elements that, in previous versions, had tended to get in the way of smooth operation. "The interface is something we took a long, hard look at when we began work on *Starfleet Command III*," recalls Bethke. "Just because it's a complex and deep game doesn't mean the UI [universal interface] should be a challenge to use."

Developer Taldren's roots go back to 1995. After a stint at Interna Ltd., game designers Erik Bethke, Zachary Drummond, and Sean Dumas joined Interplay to run the *Starfleet Command* project. Taldren was ultimately formed by members of the internal development team for *Starfleet Command*. Since then, the company has further refined the gameplay started in the original *SFC* game with the highly acclaimed *Starfleet Command II* and *Starfleet Command: Orion Pirates*.

The team behind Taldren's *Star Trek* games includes lead designer Scott Bruno, who oversaw changes to the tactical gameplay system and tactical user interface; Joshua Morris, who worked closely with Bruno at the beginning of the project; Bethke himself, who worked with Dan Hagerty of Activision to develop the single-player story campaign; Ken Yeast, who handled design changes to a new goal system that packages multiple missions together specific to each player, and also developed the fleet system so players can more conveniently play together online; and Marc Hertogh and David Ferrell, who spent a lot of time developing the balance and structure behind the ship customization feature set. Hertogh is also the principal designer behind the officer systems.



:: romulan shrike



:: U.S.S. sovereign



:: in battle

In previous games, each race had its own look and feel to decipher; this time around, he adds, that was made far less complicated: "Did the fire button really need to be written in Klingon? We didn't think so, either!"

Basically, he says, the design philosophy for the new interface was that "If it isn't obvious, find another way to do it." Although there are many new aspects of gameplay and finer control over key systems than previously, *SFC III*'s interface is simpler and easier to grasp. Among the changes: reducing the number of multi-function displays (MFD) from four to three, putting the most important and commonly used controls on the topmost level, avoiding "hidden" controls and information displays, and redesigning communications and fleet command systems.

SIMULATION OR RPG?

Starfleet Command III players can choose from single-player or skirmish modes. The single-player game offers three campaign modes, with stories based on the Federation, Romulans and Klingons. The major focus of the single-player campaign is "to deliver missions of much higher player involvement in the happenings in the universe." This is reflected in the game's robust communication system, which offers the kinds of variable choices of response traditionally seen only in role-playing games.

Skirmish mode allows players to fully customize their ships before combat. In Free-for-All, players have the opportunity to select ships, select officers, supply and refit before entering the battlefield. "Our refit screen allows

you to save your favorite configurations to speed the ship selection process," Bethke notes. "The skirmish mode is great for just jumping in and getting some good battle time without involving yourself in either your private single-player campaign or online."

Another new feature is the ability for players to design their own starships—everything from weaponry and defenses to power systems and targeting computers. "To maintain balance," Bethke explains, "each ship can be customized within the constraints of the ship's hull. The hull determines the starting weight of the ship and the mass limitations of the ship as a whole, as well as each major subsystem [Heavy Weapons, Power Systems, Primary Weapons and so on]."

In designing their own ships, players place equipment at designated "hard points," the number, location, firing arc and mass limits of which define a ship's hull and make every ship unique. Such choices allow users to choose the speed, maneuverability, power curve, shield strength and weaponry of each ship. That way, players can choose configurations that best suit their personal fighting styles.

If the ability to design one's own ship seems more of a role-playing-game characteristic than a sim one, it's no coincidence—Taldren's designers see *Starfleet Command III* as a hybrid between the two gaming types. "Genre-blending has been occurring for a long time now," Bethke notes. "The *Starfleet Command* series has always been about the real-time tactical simulation of being a captain ...

however, as we expanded the series, we have sought to thicken this experience with other elements of gameplay."

For example, players have at their disposal named officers at six different stations. "These guys are pretty neat," beams Bethke. "Instead of just a name and a function, these guys have 18 subskills that increase as the officer gains experience." Officers have attributes such as intelligence that govern how quickly they grow their skills, as well as a health stat that determines how resistant they are to what Bethke jokingly describes as "the ever-exploding workstation panels that keep blowing up during combat."

The loss of an experienced officer has a definite effect on the capabilities of one's ship. As such, *SFC III*'s officer system introduces another RPG-like element for players to manage: the health of the crew. "Never before in the *SFC* series did the player really need to think about their crew—now they must care!"

In the future, Bethke predicts (albeit with tongue firmly planted in cheek) that such genre-blurring will continue until players have access to "3D, online, massively multiple, first-person shooters with role-playing game structures and real-time strategy economies, told with the depth of an adventure game and presented with the immediate gameplay fun of a console game."

"As machines become more and more capable," he jokes, "there will be nothing holding us back from developing the ultimate game—where we are all jacked into [it] and never want to come out!" ☺

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As I write this column the summer convention season is well underway, with several of the year's biggest conventions still coming up in the next two months—among them Creation Entertainment's unbelievable event in Las Vegas with over 100 guest stars. I hope many of you are getting out and participating, and I also hope to meet many of you this summer.

Enterprise is well into filming its second season, and new episodes should be about ready to start airing. *Star Trek Nemesis*, meanwhile, has had its opening moved up to Dec. 13, so the post-production people are hard at work.

A recent letter from William Shatner, thanking my volunteers for their help at this year's Hollywood Charity Horse Show, reminded me that *Star*

Trek fans are known for, among other things, their generosity and willingness to help at such events. I'd also like to thank Nick Mann, Uwe Cantero, Fiona Ritchings, Anne-Marie Rayward, John and Anne Carrigan, Mike Fisher and Rebecca Nichols for giving up a day of their lives for such a worthy cause.

And now, on to your questions!

data access



:: credits changes, unseen years, and so many questions!

On The National Network and the *TNG* Season 1 Box Set, the opening theme to every *TNG* episode is different than when the series was originally airing on television. Is this the opening theme that was originally intended, or is it new?

JOEY DREVNAK
MANVILLE, NJ

The opening theme music for *TNG* was changed for the second season (the new orchestration was richer, less "staccato" and less "strings driven"), and the opening visuals changed by the third season (replacing the departure from

our solar system with a more generic romp through space). So if you haven't watched the first-season episodes in a long time, they may seem very different because of these early changes.

In the *TNG* episode "Yesterday's *Enterprise*," Richard Castillo of the *Enterprise-C* taps a combadge on his chest. Shouldn't he have a "flip-top" communicator? And in the *Enterprise* episode "Broken Bow," we see Zefram Cochrane on the viewscreen during the launch of the ship. Shouldn't he have been missing for 34 years by then?

STEFAN TURCIC
USLE, IL



In answer to your first question, to make it appear that the *Enterprise-C* crew were some 60 years after Kirk's time yet some 20 years before Picard's time, costume designer Bob Blackman took some old feature uniforms and "tweaked" them enough to make them appear to be somewhere between the two (omitting the trapunto-collared shirts, for instance). And, in order to make the technology appear to be somewhere between, it was decided that the *Enterprise-C* crew would have the "tap" communicators as in Picard's time, although they would still resemble the feature insignia.

As to your second question, the recording of Zefram Cochrane seen at the launch of the new *Enterprise* was a recording made years earlier and one

Season 1 main title
credits: they
started at Earth.

by richard arnold



Retrieving Spock:
Blame it on a
mind-meld

that a younger Archer had heard repeatedly, as stated in dialogue (and as confirmed by associate producer Dave Rossi in Rick Berman's office [thanks Dave!]).

I have seen *Star Trek III: The Search for Spock* at least a dozen times, and I can see no logical reason for Kirk to steal the *Enterprise* and return to Genesis. It couldn't have been to retrieve Spock's living body, as Kirk didn't know about that until he got there. Assuming Kirk knew the burial tube had soft-landed, why would he feel the need to retrieve Spock's dead body? Could Spock's katra, through McCoy, sense the regeneration of his body on a planet hundreds of light-years away?

RICH POOLE
PHOENIX, AZ

Kirk was first asked by Spock (through McCoy) why he left him on Genesis. Later he was told by Sarek that only Spock's body was in death, and that he must bring McCoy and Spock's body to Vulcan, so that they both can be "in peace." As for stealing the *Enterprise*: Kirk asks, through regular channels, for permission to take the ship and is told no, so he decides to take her anyway. That's what friends are for!

I have found a bad edit in the final original *Star Trek* episode, "Turnabout Intruder." When Janice Lester, as Captain Kirk, comes to the bridge for the first time, she enjoys her power and then gives orders to Sulu and Chekov. When the angle changes to her perspective, the person sitting at navigation isn't Chekov but Bailey, the first-season navigator. I know the series was on its way out and they were probably trying to save money, but I thought it was amusing and that other fans might think so, too.

KENNY TRAX
GRANADA HILLS, CA

I've looked at the sequence very closely, and although I agree that the piece of "stock footage" used for that particular scene is from the

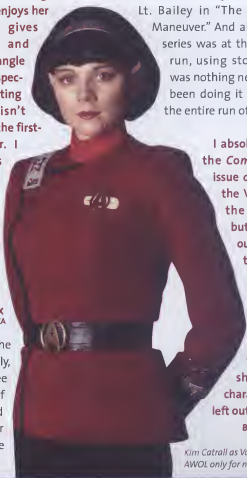
first season (based on the costumes and lighting), I believe that it is Bill Blackburn, a recurring extra on the show, and not Anthony Call, who played

Lt. Bailey in "The Corbomite Maneuver." And although the series was at the end of its run, using stock footage was nothing new, as they'd been doing it throughout the entire run of the series.

I absolutely loved the *Communicator* issue dedicated to the Vulcans and the Romulans, but I was curious about one thing: With Kim Cattrall's popularity on *Sex and the City*, why were she and her character Valeris left out?

BADAR SHAHID
SNELLVILLE, GA

Kim Cattrall as Valeris:
AWOL only for now



Answer to Veljko's
No. 5: McCoy was
137, at least

STAR TREK COMMUNICATOR 110



I checked with our intrepid editor, Larry, and he said that at the time the issue was being put together, Ms. Cat-trall was unavailable for interviews. She wasn't alone, as Carolyn Seymour, who played two different Romulan commanders, was also unavailable. Plans are to make up the interviews with both of them some time in future issues.

I would like to ask you good people a few questions that have bothered me and that I have no answers to. I also think that they will be interesting to others: 1) Which races/planets are the founders of the Federation of Planets, and what date was the UFP founded? 2) When did the Earth-Romulan war take place, and how long did it last? 3) Can the *Enterprise NX-01* perform planetary landings and takeoffs? 4) I've heard many times in the films

mention of escape pods on the *Enterprise-A*, but none of the drawings or technical data shows any escape pods, so did the ship have them and, if so, where were they located? 5) How long do humans live in the 24th century—as long as we do now or longer? 6) Now that *Voyager* is over, what is the biggest, most massive starship in Starfleet? [Et cetera—there are an additional nine questions in this letter!].

VELIKO VIDIC
NOVI SAD, YUGOSLAVIA

Thanks for all of your questions, Veljko, but the simple answer to most of them is that nothing has been established yet on screen, and until you see it or hear it there, it isn't canon (the books, as I've said time and again, do not count as canon).

I think we can safely assume that the *Enterprise NX-01* cannot land on a planet and take off, but the new show's technology is still in flux and anything could happen. As for the founding of the UFP, that hasn't been established yet either [aside from the year—2161—as mentioned in *TNG*'s "The Outcast"], but *Enterprise* might do so in an upcoming

story. We can assume that humans must have longer lifespans in the future, since Dr. McCoy lives to at least 137, and that's far older than anyone on this planet at this time. We know very little about the Romulan War, and since it takes place some 5-15 years after the *Enterprise* debut, we may never know more. And as for the biggest, most massive ship in Starfleet, that would be the *Enterprise-D*: not that it matters, since Gene Roddenberry's *Star Trek* is not about big ships but about our place in the future. Trust that the writers will eventually answer some of your questions, and remember, once you get the solution to a mystery, there is no longer a story. ☺

Richard Arnold, a fan of *Star Trek* from the beginning, assisted Gene Roddenberry for 15 years at his Paramount offices and still makes his living as an expert on the franchise. A frequent guest at conventions worldwide, he also consults for Creation Entertainment, Paramount Home Entertainment, and other publications. Questions for this column can be sent via email to trekexpert@earthlink.net or mailed to P.O. Box 93845, Hollywood, CA 90093-0845.



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building treknology



* Science and technology as portrayed in *Star Trek*: believable, but not necessarily real.

:: let the chips fall where they may

70

STAR TREK COMMUNICATOR 140



2260s: Data storage media are still a bit clunky.

Lightning treknology test: What common device has a capacity of 2.15 kiloquads in holographic format, combines aspects of RAM, floppy disk and removable hard drive technology, is physically about the size of a stick of gum, and comes in several decorator colors? The answer is NOT a holo-emitter. The answer, of course, is an "isolinear optical chip"; if you got it right, go to the head of the class!

When computers first broke into the public imagination in the 1940s and '50s, the only reference points science fiction writers of the era had were prototype machines such as ENIAC and UNIVAC. These room-sized devices were composed of steel beams and vacuum tubes, and for years required their own refrigeration units to keep from overheating. Applying a naive "bigger must be better" logic, sci-fi authors envisioned gargantuan supercomputers that took

up first whole blocks, then cities, continents and eventually whole planets!

As big as they were, though, they were grossly inefficient machines, with meager computing power compared with today's devices. What were missing from their vision were three yet-unimagined revolutions in electronics that soon followed: the transistor, the microchip and advanced compact storage mediums. Even *Star Trek* missed the implications of those discoveries during the brief run of the original series. Today's computers are far superior to anything Scotty or Spock might have had access to, and we're only 40 years in the future, not 300.

A large part of that change can be attributed to a trend that has been in place for well over half a century: technology miniaturization. This phenomenon has been much like an indiscriminate wind sweeping across

an open plain, revolutionizing not only the capacity and look of scores of technologies, but how people use them as well. Miniaturization has made possible such wonders as cell phones, laptop computers, hearing aids, pocket calculators, implantable defibrillators, medical lasers and DVDs, and shows no sign of slowing down.

Over the last 32 years, computer data storage technology has advanced dramatically. The first 100-kilobyte, read-only 8-inch floppy disks of the early 1970s soon gave way to a readable/writable 1.2-megabyte, 5.25-inch version. In 1980, Sony introduced the 1.44-MB, 3.25-inch floppy, still an industry standard. Compact discs revolutionized data storage in the early 1980s, allowing multi-megabytes of data to be stored on a disc just 12 centimeters in diameter and about 1.2 millimeters thick. In 1997, an improved

RIGHT ► Microtape storage disks continue refinement from Archer's time: "Wink Of an Eye"

WSET ► DNA computing: precursor to nanites? ("Evolution")



version of the CD, called a digital versatile disc (DVD), was released, which enabled storage of full-length movies on a single disc. These "mainstream" storage mediums meet today's storage needs, but storage technologies have to evolve to keep pace with increasing consumer demand.

Modern technology has a long way to go before something akin to the linear optical chip is a reality, but that's not to say we aren't moving in the right direction. Possibly the most well-known popular compact storage medium today comes from Iomega, in the form of the "ZIP" disk. Just slightly fatter than a standard 1.44-MB floppy, a 250-MB ZIP disk packs the same storage capacity as 173 floppies, with far more flexibility. The fact that it just happens to look about the same size as a 1960s original series library microtape doesn't hurt its charm, either!

Newer miniaturized storage devices continue to boggle our imaginations. Capitalizing on "flash" technology (which manipulates blocks of data rather than just bits) JMTEK out of Tacoma, Wash., introduced their first USB drive back in 2000. The advantage of flash technology is its ability to process large files, such as pictures or complicated spreadsheets, far faster than traditional storage mediums can. Roughly the size of a five-stick pack of chewing gum, these compact drives currently have storage capacities ranging from 16 MB to 1 GB and plug easily into any standard computer USB port. They are modern technology at its best—portable, dependable, discreet, easy to use and powerful.

If the romance of the isolinear optical chip look appeals to you, Sony

has the storage device for you: the "Memory Stick." Its tiny size—1.97 inches by .85 inches—bells its current 128 MB capacity.

That's enough storage space to hold up to four hours of music, 480 minutes of talking, or up to 1,960 pictures at VGA resolution. A 1 GB stick is in the works, but because it requires specific recording mediums such as cameras or A/V devices (mostly Sony products—did you have to ask?) Memory Stick technology has enjoyed only limited acceptance so far. Whether Sony can adapt and improve the Memory Stick into a medium with broader appeal and application remains to be seen, but knowing Sony, don't be surprised if they do. After their magnificent failure with Betamax, they seem to understand that consumer demand, not just

CONTINUED ON PAGE 82

great material continuum



Trek Tek communicator and phase pistol



:: art asylum

If everything has gone according to Art Asylum's plan, portions of its new lines of *Enterprise* figures and toys should already be available at your local retailers. The first wave to be released in August was the line of *Enterprise: Broken Bow* Standard figures: Captain Archer, Sub-Commander T'Pol, Ensign Mayweather, Lieutenant Reed, Silik the Suliban and Klaang the Klingon. In this series, the *Enterprise* crewmembers are dressed in their standard-duty uniforms.

Due this month is the *Trek Tek* role-play two-pack, consisting of an *Enterprise* communicator and phase pistol, both with lights and sound effects. Also reaching shelves as you read this are AA's Mini-Mates *Star Trek Classic* Series I figures. These three-inch (and up, depending upon the character) Kubrick-style figures each have 14 points of articulation, and are sold in stack-

:: new trek goodies, creators continue to multiply

able canister tubes along with background nebula posters for display.

Retailers expect an October arrival for the *Enterprise* NX-01 starship, complete with lights, sound effects, a detailed paint job and display stand. Soon after, expect the first of the "Broken Bow" Deluxe figures. Each entry in this series comes with a highly detailed "bridge station," designed to connect to and interact with those packaged with different figures. Captain Archer will have an interactive Captain's chair, and Reed a Weapons console. T'Pol and Mayweather are scheduled to ship two to three months after Archer and Reed, with more figures to follow after a similar interval. The full set of Broken Bow Deluxe bridge stations will connect to form a complete NX-01 bridge.

(See "Starfleet Supply" following p. 84, or visit startrekfanclub.com for more.)

Look for the Dr. Phlox Away Team figure to be made as an exclusive in the near future.

In early 2003 the first wave in the Borg Assimilation line should be shipping. On its heels will be the *Enterprise II* collection of Standard figures that will allow collectors to acquire similarly uniformed primary crewmembers not released in the "Broken Bow" and Away





Enterprise NX-01 comes with lights and sound effects

Borg Assimilation figures



Team series. In addition, if the company's sales of *Nemesis* figures warrant it, a second series of those figures should also be available in early 2003.

Further, Art Asylum has second and third waves of MiniMates Classic figures on the drawing board, as well as *Enterprise-E* and *TOS Enterprise* ships. The company also plans to fully launch into TOS Standard figures in Fall 2003 with the potential debut of prototypes at February's Toy Fair, and it may explore the creation of *The Next Generation* merchandise following its foray into TOS lines. Plans like these are always subject to change, so for the latest news visit ArtAsylum.com.

"We have one singular goal: to produce the best

Star Trek toy product possible for mass market," Manny Jesus, Art Asylum's senior art director, tells me. "I will fight with my last breath to make this product look good. I've waited all my life to work on this. Next to working on the show, I can't think of a better existence.

"Well," he adds, "I can—but it would involve me on a deserted island with a harem of supermod-

:: gnp/crescendo

As promised, the CD album "*Enterprise—Music from the Original TV Soundtrack*" was released on May 14, and people who ordered this product from GNP/Crescendo have been enjoying it for several months now. The audio portion of this CD contains both album and TV versions of the show's theme song, "Where My Heart Will Take Me," along with *Enterprise* in-show music like "Phaser Fight," "Grappled," "Klaang-Napped" and "Morph-O-Mama/Suli-Nabbed," as well as an extended version of the music that accompanies the show's closing credits, "Archer's Theme."

In addition, for those who use it in the CD-ROM drive of their computers, enhanced features become available. These elements include a music video of Russell Watson performing a live version of "Where My Heart Will Take Me," along with bios of each member of the main *Enterprise* cast. That's a lot to get for a price of just \$12.98! To order products from GNP/Crescendo, or for more information on this and the many other Star Trek CDs it produces, check out the company's website at GNPCrescendo.com, or call at (323) 656-2614 and request a free catalog. ☺



els. But that existence is definitely not Star Trek related—unless you replace the deserted island with the Planet Risa—then that would be perfect!" ☺



MiniMates Classic figures

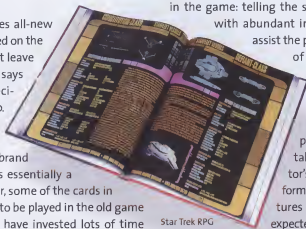
:: decipher

After some mysterious new rules and cards to download and test on their Customizable Card Game website earlier this summer, Decipher has now announced the result: the Star Trek CCG Second Edition, due on store shelves around Thanksgiving.

The redesigned CCG features all-new cards with new rules, but is based on the same game engine and will not leave the original edition obsolete, says Tim Ellington, director of Decipher's Trading Card Game Studio. (See cards at Decipher.com.)

"It will be a large base set of 350-400 cards, and will be a brand new starting point for what is essentially a new game," Tim says. "However, some of the cards in the Second Edition will be able to be played in the old game system, allowing players who have invested lots of time and money in the older edition to still get new cards for their game as well."

The second edition will also contain some brand-new images from *Nemesis*, which won't be released in theatres until some two weeks after the CCG is out.



Star Trek RPG
Narrator's Guide

Elsewhere at Decipher, the 248-page *Star Trek RPG Narrator's Guide* out this summer is adorned with abundant imagery, and it is designed to assist the person who has taken on "...one of the most important and rewarding tasks in the game: telling the story." That release is adorned with abundant imagery, and it is designed to assist the person who has taken on "...one

of the most important and rewarding tasks in the game: telling the story." That release was quickly followed by the Narrator's Screen, a four-panel screen containing all the tables in the Player's and Narrator's Guide, along with copy-ready forms for creating alien species, creatures and settings. This release was expected to be followed by the Limited Edition Set in June, the Starfleet Operations Manual in July, the Personal Log in August, and Starships in September. For more information on these RPG products or to check on the status of the Star Trek CCG Second Edition check out the company's website at Decipher.com. ☺

:: rittenhouse

Rittenhouse Archives released an *Enterprise* trading card preview set on April 24. The nine-card set consists of one card displaying the *Enterprise* NX-01, one card dedicated to each of the seven main crewmembers with a character portrait against an NX-01 background on the front and a brief character description on the back, and one card with a cast photo on the front. The cast photo card—the first card in the set—also contains the number of the set out of the 2,151 sets produced (a number chosen to mark the year in which *Enterprise* opens). Shortly thereafter, the company announced plans to produce the first-ever full set of *Enterprise* trading cards. The 81-card base set covers all 26 episodes in the first season—with each episode being summarized over three cards—and includes three checklist cards.

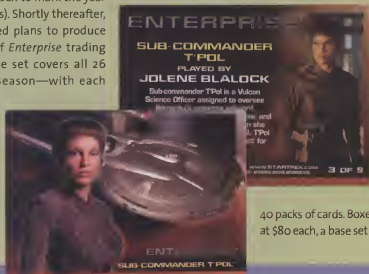
Collectors can also look forward to four levels of chase cards: "First Contact" highlights all of the new

alien races that Captain Archer and his crew encounter; "22nd Century Technology" focuses on the technology of the period; and "Enterprise: Then til Now" salutes some of the ships that have held the name *Enterprise* throughout humanity's history.

The fourth level of chase card is the autograph card, with a list of some 30 stars confirmed to be autographing as this article goes to press. Among those signing include cast regulars

Dominic Keating and Linda Park, in addition to many of the actors seen in the episode "Broken Bow," and a number of actors who have portrayed various *Enterprise* aliens in the show's first season. It is expected that autograph cards will be included at a rate of two per display box of

40 packs of cards. Boxes of cards are being priced at \$80 each, a base set of 81 cards goes for \$21.99,



:: star trek fan club

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
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Rittenhouse's Star Trek trading card products generally sell out very quickly, so to stay up-to-date with current information, make sure that you sign up for Rittenhouse's monthly newsletter and email updates by visiting SciFiHobby.com 🐼

sideshow toys

In other merchandise news, Sideshow Toy announced on June 6 that it had secured the license to produce collectible polystone busts of characters for the entire Star Trek archive, including both films and TV.

"We've only recently ventured into sci-fi related collectibles with *Twilight Zone* and *Outer Limits* figures," said Diane Kamahelo, head of publicity for Sideshow. "The Star Trek license now gives us a new opportunity to attract a much broader collector base through the development of this tremendous property." Releases should start in 2003, with firm information coming in the character line-up in the next few months. With any luck, the company will be ready to display some prototypes of the line at the 2003 Toy Fair in February. 



:: decipher

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Rittenhouse Archives released an *Enterprise* trading card preview set on April 24. The nine-card set consists of one card displaying the *Enterprise* NX-01, one card dedicated to each of the seven main crewmembers with a character portrait against an NX-01 background on the front and a brief character description on the back, and one card with a cast photo on the front. The cast photo card—the first card in the set—also contains the number of the set out of the 2,151 sets produced (a number chosen to mark the year in which *Enterprise* opens). Shortly thereafter, the company announced plans to produce the first-ever full set of *Enterprise* trading cards. The 81-card base set covers all 26 episodes in the first season—with each episode being summarized over three cards—and includes three checklist cards.

Collectors can also look forward to four levels of chase cards: "First Contact" highlights all of the new



comic reading and Linda Park, in addition to many of the actors seen in the episode "Broken Bow," and a number of actors who have portrayed various *Enterprise* aliens in the show's first season. It is expected that autograph cards will be included at a rate of two per display box of

40 packs of cards. Boxes of cards are being priced at \$80 each, a base set of 81 cards goes for \$21.99,

:: star trek fan club

I am a collector who enjoys Star Trek merchandise that has practical applications. To that end, and to celebrate the 15th anniversary of *The Next Generation*, The Official Fan Club is putting together a set of 15 greeting cards that illustrate the 15 most important moments in *TNG*. According to The Fan Club's product development guru Sariah O'Brien, "Each card will have the episode title, the date it first aired and the 'important moment' (i.e., the first appearance of Lore, Captain Picard is captured by the Borg, etc.) on the back of the card."

Significant episodes like "Encounter at Farpoint," "The Best of Both Worlds," "Unification," "Relics" and "All Good Things..." are likely to be represented in the set. One card will feature an exclusive *Star Trek Nemesis* movie image, a clue to an exciting event to transpire on screen. The 15-card set retails for just \$12. You can find it featured in this issue's "Starfleet Supply" or at www.startrekfanclub.com. ☛



and *Enterprise*: Season One trading card albums—which come with an exclusive autograph card—are \$39.99 apiece. All products are available now!

Rittenhouse's Star Trek trading card products generally sell out very quickly, so to stay up-to-date with current information, make sure that you sign up for Rittenhouse's monthly newsletter and email updates by visiting SciFiHobby.com ☛



:: sideshow toys

In other merchandise news, Sideshow Toy announced on June 6 that it had secured the license to produce collectible polystone busts of characters for the entire Star Trek archive, including both films and TV.

"We've only recently ventured into sci-fi related collectibles with *Twilight Zone* and *Outer Limits* figures," said Diane Kamahale, head of publicity for Sideshow. "The Star Trek license now gives us a new opportunity to attract a much broader collector base through the development of this tremendous property." Releases should start in 2003, with firm information coming in the character line-up in the next few months. With any luck, the company will be ready to display some prototypes of the line at the 2003 Toy Fair in February. ☛



E3
report

:: game sequels: *Starfleet Commander III* and *Elite Force II*

STAR TREK COMMUNICATOR 140



Elite Force II



Elite Force II



Starfleet Commander III

Some 60,000 interactive entertainment professionals and 400 exhibitors were on hand for Los Angeles' annual "E3" Electronic Entertainment Expo, but fans of *Star Trek* were mainly interested in two titles being unveiled by Activision.

The next computer gaming title *Trek* fans can look forward to is *Star Trek: Starfleet Command III*, another sequel in the series of award-winning tactical starship simulators based upon the best-selling strategy board game, *Star Fleet Battles*. Interplay enlisted Taldren (Taldren.com) to develop the previous titles, and Activision has also brought the studio aboard to help the development of this installment. However, experienced *SFC* players will notice some changes, not the least of which includes the game's setting.

"From a stardate standpoint, the events in our game occur right before the events in *Star Trek Nemesis*," says Dan Hagerty, associate producer of the title. "We've got a *Next Generation* setting, so it's as current as possible." Due to this setting, Dan says that the game will contain "Galaxy-class ships, the *Intrepids*, the *Sovereign*, the *Defiant*, and a lot of other Federation ships [classes]."

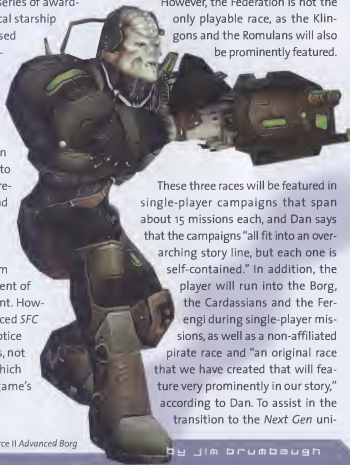
However, the Federation is not the only playable race, as the Klingons and the Romulans will also be prominently featured.

These three races will be featured in single-player campaigns that span about 15 missions each, and Dan says that the campaigns "all fit into an overarching story line, but each one is self-contained." In addition, the player will run into the Borg, the Cardassians and the Ferengi during single-player missions, as well as a non-affiliated pirate race and "an original race that we have created that will feature very prominently in our story," according to Dan. To assist in the transition to the *Next Gen* uni-

verse, Dan says that "we're going to have Patrick Stewart in the [Federation] campaign, so we'll be making comparisons to Jean-Luc Picard."

Creating customized ships and recruiting officers, two among the many new features, are still merely options in the game (see a full review in *Rec Deck*, p. 60). "One of the things we really want to do with this game is ... make it easier for people to play it," Dan explains. "The game's interface is being completely redesigned. Instead of having three multi-function panels, we only have one, now, so information on the enemy's ship and information about your ship is always there. We've retained the depth of gameplay that *SFC* players love; we've just made it easier for people to play it so people new to the franchise will be able to get into the game better. People who have played *Dominion Wars* or *Armada II* or *Bridge Commander*—they can play a game like this and actually get to know it and figure it out."

In addition to the extensive single-player campaign options, the game will also feature single-player and multiplayer skirmish modes. It also comes with an enhanced version of the *Dynaverse 3* multiplayer environment, allowing players to match wits with others online. Further, Dan says that they will also be shipping the title with a *Conquest* mode: "You start out on a Frigate with no Prestige, and you just play ran-



Elite Force II Advanced Borg

by Jim Brumbaugh

dom missions. It's like you're in the *Dynaverse*, but it's single-player." Just in the Story campaign alone, he estimates 40-50 hours of gameplay—and a lot more overall through all the other modes. Expect to see *Star Trek: Starfleet Command III* hit store shelves this November or December.

The other Star Trek title on display at E3 was a game that represents "the continuation of one of the most highly regarded Star Trek games ever," says Larry Goldberg, executive vice president of Activision Worldwide Studios. In the first quarter of 2003, look for *Star Trek: Elite Force II* to grace store shelves. The storyline for the single-player portion of the game has received significant attention, according to Marc Struhl, executive producer of the title.

"We've spent many months creating the story for the game, and we're proud of what we've come up with," Marc told me. "We hired a professional writer for the dialogue, and we feel that this has had a noticeable impact in the quality of the writing. The story is rich and detailed with true Star Trek flavor, but you won't have to be a Star Trek fan to appreciate it."

One of the first things that will be noticed by players of the original *Elite Force* is that the next installment is

being transitioned to a *TNG* setting. "In moving *Elite Force II* into *The Next Generation* universe," Marc explains, "the player will transition from *Voyager* to the *Enterprise*. Captain Jean-Luc Picard, voiced by Patrick Stewart, will have a prominent role in the game. We are currently investigating the use of other Star Trek voice talent, but I can't comment [on that] further at this time."

In addition, Marc indicates other goals. "One of many things we wanted to accomplish with *Elite Force II* was to make the game a much longer experience than the original game," says Marc. "We're targeting it to be at least 150% the length of *Elite Force I*." That includes a greater diversity of at least 11 unique environments, each one with multiple missions in its expansive surfaces including swamp and desert planets, underground environments, and various spaceships and space stations. There's also have an anti-gravity mission where you're on the hull of a ship—similar to *First Contact*.

"There will be a variety of familiar Star Trek races in the game, such as Klingons, Andorians, and Ferengi," Marc adds. "We're also introducing several new races never before seen in Star Trek, including a race of nightmarish creatures." Players will also need to make use of recognizable Star Trek technology, according to Game Designer Christopher Stockman.

"There's a fully-interactive tricorder with a 3-D radar," Chris told me. "The red dots indicate enemies, blue represents destructible or useable objects, and green represents friendlies. We also have scanning functions on the tricorders, and we have incorporated visual filter modes." Chris says that the tricorder will be "integral to the game experience," as it will be needed to pull up Structural Integrity overlays, to make use of its Night Vision mode, to disable force fields and to hack into computer systems.

"We also increased the detail and the gameplay of the Bosses," Chris says.

They look dangerous. They now more resemble console-style Bosses—really over-the-top, with multiple stages. Parts of the Bosses will blow up and explode as you're battling them."

Chris also indicated that they are trying to create a non-linear experience within a linear framework. "One of our main design goals is to provide multiple tasks to the levels, so the player has some choice in how he wants to complete the level," he explains. "Our goal is to provide a linear story experience, but the levels themselves are not linear." To accomplish this, players will find secret pathways and alternate cinematics, depending upon the path they choose to follow.

Players will find many of the weapons from the original *Elite Force* making the transition to *EF2*, along with a few new ones—12 in all, with primary and secondary attacks. Old standbys are expected to include the IMOD, the type-2 Phaser and the compression rifle, along with favorites like the Klingon "Sword of Honor," the *Bat'leth*. In addition to the longer single-player mode, players of *Elite Force II* will also be able to engage in battle in several different multi-player modes.

"We're supporting most of the modes found in the original *Elite Force* and the *Elite Force* Expansion Pack as well as creating some new twists," Marc says. Some multi-player modes expected to be included in the final product include Holomatch, Capture the Flag, and Team Holomatch. Minimum specs are a PII 450, he adds, "so a wide range of users will be able to experience Star Trek in all its glory."

To stay apprised of the progress on Activision's Star Trek titles, keep an eye on the company's website at Activision.com, or participate in a discussion about Star Trek gaming at Gaming.StarTrek.com.

Next year's E3 (E3Expo.com) is scheduled in Los Angeles during the week of May 12. ☛



Elite Force II Hazard Team

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The collage features two covers of 'THE LORD OF THE RINGS FAN CLUB OFFICIAL MOVIE MAGAZINE'. One cover shows the Fellowship, and the other features Gandalf. A circular sign in the center reads: 'Join Now! Take the Membership Sign Exclusive magazine, 10% discount on merchandise, exclusive video and more! Buy a Membership Sign + a Gift Membership Give the gift of membership!'. Below the sign are three buttons: 'FAN CLUB STORE', 'FAN CLUB MAGAZINE', and 'FAN CLUB EVENTS'. At the bottom, the text 'THE LORD OF THE RINGS FAN CLUB' is displayed in large, stylized letters, followed by 'COMMUNITY • CHRONICLES • COLLECTIBLES'.

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:: armina lamanna, aspiring director



HOW HAS STAR TREK AFFECTED YOUR LIFE OR CAREER?

I came to this country from the former Soviet Union in May of 1991. I did not speak any English; lived in Redding, Calif. and had no friends. Redding is a small city where there are no immigrants, and I could not use either one of my native languages. Because of this I was able to basically speak English in about four months. That, however, was not enough; it was imperative for me to be able to speak well. I used to watch *The Little Mermaid* up to three times a day with a dictionary in my hands. That helped tremendously, but the most important tool that I came across was *Star Trek: The Next Generation*.

DID THIS STEM FROM A SINGLE MOMENT OR HAS IT BEEN AN ONGOING PROCESS?

It was an ongoing process. Not only did I learn eloquence from *TNG*, but also I fell in love with it. Since then I have watched *Star Trek* every week, from *TNG* to *DS9* to *Voyager* and now *Enterprise*. My fiancé tutors high school students for the verbal portion of the SAT, and since English is my third language, he is always surprised by many of the words I use—words that, according to him, many Americans don't know. He always asks me where I learned these words, and 90% of the time my reply is "Star Trek": words like omnipotent, paradox, anomaly, futile, iridescent, adamant, amicable, paradigm, impugn, unequivocal, sentient and reticent. My fiancé and I are hoping to move to New York within the next two years, since I want to be a stage director. I intend to eventually apply to Yale's graduate direction program.

WHEN DID YOU REALIZE YOU HAD BECOME A FAN?

As I watched *TNG* in 1992. Now, in the last two years I have stage managed four different productions and am currently rehearsing another. I recently closed Chekhov's *Three Sisters* at the Interact Theatre in North Hollywood; the director was excited because I was able to read the play in the original Russian and help the cast understand the nuances that weren't clear in the translation we were using. This year I am planning to do my own translation of a few of Chekhov's works, which I would like to direct and have produced. Two weeks ago I auditioned for the Interact Theatre's annual benefit concert, consisting of numbers from Broadway musicals. (When I attended the Musical Theatre Academy in the former USSR, I studied singing as well as acting, improvisation and dancing.) I was cast, and started rehearsing last week with Jason Alexander as our star performer. I am thrilled to be working with him!

WHAT IS THE REACTION OF YOUR FRIENDS, FAMILY AND/OR CO-WORKERS?

My family and friends all know that when I am watching *Star Trek* I am not to be disturbed! I recently became engaged, and my fiancé now also watches *Star Trek* with me. (And I watch *The West Wing* with him.)

SHARE YOUR FAVORITES: SHIP, CHARACTER, SERIES ...

Captains Janeway, Picard and Sisko will forever be my mentors. They, along with the series, have made many contributions to my career as a stage manager, teaching me how to communicate, how to lead and how to be patient.

HOW BIG OR SMALL IS YOUR "ACTIVE" FANDOM?

A couple of years ago I met my *Star Trek* pen pal, Gabriel Cardenas, through *Communicator*. He even came to visit me in California all the way from Texas. Now I am 24 and have a bachelor's degree in directing. I also own signed photographs from all the members of the *DS9* and *Voyager* crew and a lot of merchandise. In 1996, thanks to a friend, I had the opportunity to meet Robert Beltran, Tim Russ and Garrett Wang at Paramount Pictures.



HOW LONG HAVE YOU BEEN AN OFFICIAL FAN CLUB MEMBER AND WHAT IS YOUR FAVORITE PART OF COMMUNICATOR?

I have been a member since 1994—I love it all. I am very grateful for having this opportunity to thank *Star Trek* and Gene Roddenberry. Thanks! ☺

As our *Fan Focus* honoree this issue, Armina receives \$50 in shopping credit at Starfleet Supply. If you or someone you know of any age deserves recognition for being affected in a big way for good by *Star Trek*, then answer the questions here, include age, address, phone and/or email, and mail to: *Fan Focus*, 15250 E. 33rd Place, Aurora, CO 80011. If possible, please enclose at least one non-original, non-returnable photo or digital file (300 dpi) of the subject.

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:: Futurama

CONTINUED FROM PAGE 51

best way to preserve his dignity was to forgo any dialogue. The one line written for him—"I'm an actor, not a doctor," which was to follow Welshy's untimely demise—was removed, allowing him to become a silent member of the cast.

"His presence there, just seeing him sort of scowling and looking judgmental, works," says Goodman. "And it sort of speaks to the optimism of *Futurama*, that in the future everybody is alive, albeit as a head in a jar. We're basically saying Kelley will live again, which was a nice sort of optimistic wink without giving him any lines that would possibly be in bad taste."

The choice proved the right one, at least in the minds of Kelley's friends and former colleagues. "I remember George Takei specifically saying that had been done in good taste," says Cohen. "And we got a fax from one of the writers of the original show, D.C. Fontana, saying she really loved the show, and pointing out specifically that she thought we'd done a nice job dealing with Kelley and that he would've liked it. I was really pleased to hear that, that we'd apparently made a good choice there. We weren't sure until after the fact."

In addition to a call from Gene Roddenberry's son, Eugene, who also loved the show, Goodman spent time checking the various Trek forums and message boards to gauge fan reaction to the episode and several gags he put in especially for die-hard Trekkers. He was surprised to discover, however, that several references seemingly went unnoticed, including Shatner's opening "The impossible has happened" log entry, taken from "Where No Man Has Gone Before," and his line to Leela, "There's no right way to hit a woman," which was cribbed from "Charlie X."

"I thought somebody would catch those, but nobody did," says Goodman, whose favorite gag is the visual "Nazi-Planet-Episode-Land, Formerly Germany" bit. "There're a lot of details in there I was hoping fans would get, and they got most of them. But I was a little disappointed nobody got those two. That means I'm a really big fan!"

Goodman was also surprised that no one online verified one of his other favorite jokes, in which Mellvar and Fry list the episode numbers for all of the shows featuring battles to the death. "It was completely accurate," Goodman says, having cross-referenced the list in his *Star Trek Encyclopedia*. "But nobody double-checked that, which I was a little surprised by."

Ultimately, the duo insists that—despite all of the jokes at the series' expense—their episode was done out of a deep fondness for the original show. "Because we have such positive feelings toward *Star Trek*, I think we got away with a few jabs here and there," Cohen says. "I just hope that our tremendous love for it came through, because that's where it really comes from. It's definitely a huge inspiration to everyone at *Futurama*."

Goodman agrees, adding that the episode provided everyone involved with a unique opportunity. "I feel the story of the episode reflects the production of the episode," Goodman says. "We basically made the cast come to our own little mini-convention and perform our fan script. I hope it becomes, in

a strange sort of way, a tangent of the *Star Trek* canon. It's something we've contributed now that I hope will live long and prosper." ♪



aGeorge Takei with *Futurama* producer Goodman

:: Shimerman

CONTINUED FROM PAGE 55

get back to his own period, the Elizabethan Age. The third one definitely will pick up where the second leaves off; I purposely left the second book very open-ended. I was disappointed in my work in the first book, that in order to fit into the mandated page count, the narrative story ended way too quickly. It occurred to me that since we're writing a trilogy, I don't have to tie up all the ends. I think you'll be satisfied when you finish the second book, but you'll finish it thinking 'OK, there's got to be more to this.'"

Like some of his fellow Trek alumni, Shimerman's "retirement" from the series has even included game show stints—in the case, *The Weakest Link*. "It was great fun," he laughs. "First of all, I got to meet Mr. Shatner. I'd never ever really met him before; we'd

You can't talk about Shimerman's post-*DS9* years without talking about his three seasons on *Evil Con Carne*, an animated show that is half of Cartoon Network's *Grim and Evil*. "We are the 'Evil,' the other series is *Grim*—the *Grim Reaper*," he explains. "I do the voice for General Skarr, who is a Frasier Crane-like character who commands the armies of the mastermind Hector Con Carne. I also play the voice of Hector's stomach. ... Don't ask!"

This opportunity came out of a cartoon workshop the couple attended five years ago with the legendary voice actor Charlie Adler. Chris Zimmerman, the director for *Grim and Evil*, met Shimerman there and later introduced him to Adam Burton, the series' creator. It turned out that Burton was a big fan of *DS9* and was willing to have the

"We liked the [*Enterprise*] pilot a lot; it was really terrific. I liked the idea that there was conflict in the series regulars."

passed in a hallway once, but that wasn't really meeting. He was charming and delightful, and it was great to be there with several of the *Voyager* people plus Denise ["Tasha" Crosby] and John ["Q" de Lancie]. We had a great time. It was hard to do: The questions themselves weren't that difficult, but you're under the pressure of getting it right—and with lights and sound happening, sometimes I couldn't quite hear the questions. But the most difficult part was deciding who you were going to vote off—they're all friends. For me, the first couple of people I voted off were people I didn't know that well—so it was easier to get rid of Bill Shatner than it was to get rid of LeVar ["Geordi"] Burton. LeVar actually ended up winning. We all got money for our charities ... I got some for Doctors Without Borders."

onetime Ferengi learn on the job, even though Shimerman was new to this kind of work. "I often come out of a three-hour recording session more exhausted than my regular three-mile runs," he says. "I am a complete amateur working with amazingly versatile voice actors—including Michael ["Worf"] Dorn, who did the voice of Santa Claus for our Christmas episode last year."

Finally, both Swink and Shimerman are enthusiastic about *Enterprise*. "We saw the pilot and two or three of the other episodes," he says. "We liked the pilot a lot; it was really terrific. I liked the idea that there was conflict in the series regulars. I know that's not the Roddenberry way, but that's what makes TV better. Kitty and Scott [Bakula's ex-wife, Krista, were writing partners, so Scott's an old friend. We're rooting for him all the way.]"

:: Livingston

CONTINUED FROM PAGE 33

great time doing it; Brent chews the scenery, Marina [Sirtis] did too—and Colm [Meaney], when he goes up to his wife and threatens to shoot her when she's holding their baby, that's cool stuff."

Livingston went on to directing duties on all the subsequent *Star Trek* series and he continued to produce on *Deep Space Nine*. But he still has fond memories of his work on *The Next Generation*, noting the supportiveness of the studio and their dedication to producing a quality series. "I would increase the budget every year to reflect cost of living and nobody ever said anything or asked me to cut the budget," he says. "A lot of times on successful shows they cut the budget because they say, 'Well, you got the audience, you don't need to keep spending this much money.' They didn't do that on *Next Generation*. They trusted us, and from the production end they gave us everything we needed, and we always came in under budget."

The producer's dedication to cost control gained him an affectionate and unexpected tie to the series when Picard's ubiquitous pet lionfish—seen in his Ready Room aquarium in almost every episode of the show—was informally nicknamed after Livingston. "As the production manager I have to say no, and you try to do it with compassion and creativity but sometimes you just have to say no," Livingston explains. "Even though I think I'm a pussycat, production managers are the enforcers, and the lionfish eats other live fish—and I guess it was felt that that matched my personality, so the fish was named after me!" As Livingston notes, his association with the fish gives him a little extra cachet at conventions: "I have more than a regular trading card with my face on it," he quips. "I also have one with a fish!"

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building trekology

CONTINUED FROM PAGE 71

pure technology, drives the high-tech marketplace.

After "flash," what? Magnetic memory storage has inherent limitations in speed and stability. Since the mid-1990s, the computer industry has been anticipating the next quantum leap in storage media: holographic memory. Unlike current technologies, holographic media can theoretically store and manipulate huge amounts of data in relatively little space.

Current CD and DVD technology stores data only on the surface of a disk, either on one side or on both. A standard CD-ROM can store about 650 megabytes, roughly equivalent to 250,000 pages of double-spaced typewritten text. DVD capacities range to a total of about 8 gigabytes (8,200 megabytes) storage per side. Were these disks holographic, more than 100 gigabytes of data could be stored throughout the entire volume of the sized disk, not just the surface. To go a step further, holographic memory offers the possibility of storing 1 terabyte (or TB—1,000 gigabytes, or one million megabytes) of data in a crystal solid no bigger than a sugar cube!

Over the past decade, a resurgent interest in holographic technology has corporate high-tech giants IBM and Lucent's Bell Labs, and the Defense

Advanced Research Projects Agency (DARPA), all scrambling to develop reliable, effective and cost-efficient holographic storage systems to meet expected demands over the next decade. One commercial company, Colossal Storage of Fremont, Calif., even has an investor prospectus in place which details how they propose to make holographic storage devices a reality. Admittedly, they seem to be focusing on holographic hard drives, but given our passion for portability, if they are successful, can holographic DVDs or memory sticks be far behind? I say give it ten years and let's talk again.

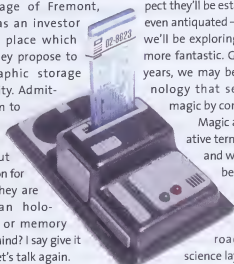
And there is a world beyond holography. We know technology doesn't stand still, either in our universe or in Star Trek's. DNA can hold more information in a cubic centimeter than a trillion CDs, outstripping even our as-yet-unperfected holographic medium.

Conceived of less than a decade ago by Leonard Aldeman of the University of Southern California, DNA computing has already made its first significant break-

through on the road to practical technology. In November 2001, a team of Israeli scientists described a computer they built composed entirely of DNA molecules. These computers are so small that a trillion of them could fit in a test tube, performing more than a billion operations per second with better than 99% accuracy. There are no practical applications at this time, but it's conceivable succeeding generations of these molecular computers might form the basis for a revolution in nano-medicine, monitoring and repairing the human body internally at the cellular level.

Those ideas sound much like the precursors to intelligent nanoprobes ("Evolution," *TNG*) and bio-neural gel packs ("Learning Curve," *Voyager*). Ten years ago, we thought both ideas were close to fantasy, and today they're considered legitimate cutting-edge research. Given another 30 years, I suspect they'll be established—perhaps even antiquated—technologies, and we'll be exploring something even more fantastic. Given another 300 years, we may be looking at technology that seems to be pure magic by comparison.

Magic and science are relative terms, depending who and where you are. Don't believe me? Just ask your great-grandmother about television. The road to tomorrow's science lays in today's imagination. After that, make something happen. Go discover your universe! ♡



Terry Ray Hiller is the original concept creator of the internationally celebrated educational exhibit, "STAR TREK: Federation Science," and is a trained design analyst. A former manager of the Oregon Museum of Science and Industry, he currently lives in Portland, Ore., and has been a Star Trek fan since the show first aired in 1966. While he can't answer every note, he can be contacted at Trekologist@netscape.net.



STAR TREK NEMESIS

coming
next issue



:: in communicator #141

nemesis

Our blowout *Star Trek Nemesis* movie special just about takes over the entire issue—with all the cast, designers, and behind-the-scenes tales you want to know about.

tribbles

The year of anniversaries continues with a loving look at those lovable denizens of Station K-7—that's right, we mark "The Trouble With Tribbles" on its 35th airing birthday from Dec. 29, 1967 (and look at the spin-offs, too).

trek products

We go inside two of the Trek-related companies getting a lot of attention these days: startrek.net for online; and Art Asylum, with much-applauded toys and action figures.

last word *

:: From the fan club archives

84 STAR TREK COMMUNICATOR 140



Many years ago, when the Official Star Trek Fan Club consisted of a staff of myself and two others, I came across an essay written by a high school student for a contest. Even though it was not about Star Trek, it still expressed the philosophy of the show in that every individual, no matter what obstacles may stand before them, has the ability to turn their hopes and dreams into reality—as I know from personal experience. I reprinted the essay in one of the fan club magazine's earliest editions; a few days ago, while

cleaning off a shelf full of our back issues, I rediscovered it. And if there is one thing I have come to know over the years, it is that Star Trek fans look beyond what's on the outside and see inside and appreciate diversity and individual talents. For these reasons I felt you, our readers today, would appreciate these simple thoughts written by an insightful teenager printed in an earlier issue many years ago.

DAN MADSEN, FOUNDER

:: he could leap no building, yet he was a hero

By Christie Nelson

These days when there is so much talk about violence, drug abuse, unemployment and world aggression, it would seem that heroes have disappeared. Even Superman cannot leap high enough buildings anymore. Yet, I would like to believe that every person harbors something to believe in, something to look up to.

Although I have always had mental images of a hero, no specific person ever matched the vision. Then I became active in Future Business Leaders of America (FBLA), an organization that prides itself on training high school students for the career world. ... Once a year, FBLA members compete in writing events related to business and office education, e.g. general business, job interviews, entrepreneurship.

It was at a conference of this type that I saw my hero. ... My hero's name is still unknown to me. I do not even know where he is from. Nonetheless, he took over that unidentifiable vision in my mind.

Just like everyone else, he had come to the conference to compete in one of the events. Like everyone else, he had leadership potential. Like everyone else, he had dreams of having a successful future. Unlike anyone else, he was con-

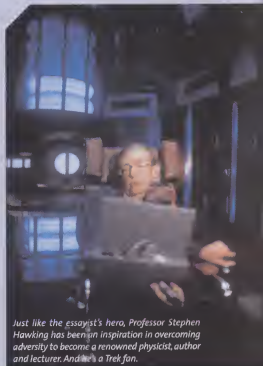
fined to a wheelchair. Like no one else, he was a quadriplegic. Like no one else, he had to have someone fill out the written test for him. ...

A year has passed since that encounter with my hero. I am now the Colorado state president for FBLA. While I was campaigning for the position, someone asked the question, "How tall should an FBLA member be?" I immediately thought of that quadriplegic boy, my hero. The answer to the question was easy. An FBLA member should be tall enough to reach his goals, but short enough that he must stretch to appreciate his task.

My hero probably had to stretch unbelievably hard to reach his goals, sitting as he was. In my opinion, however, he was reaching his goals just as well or even better than the other students at the conference. The smile on his face and the eagerness in his eyes were the only evidence needed to see that the boy was filled with happiness. It took insurmountable courage for the young man to beat the odds of depression and hurdle the obstacles of his environment. His handicap challenged him enough to push back the barriers of his personal limitations. He had probably received the worst possible criticism because of his handicap; but he

fought to overcome the cruel remarks and stereotypes that were imposed on him. ...

Yes, there are heroes left in our society. They may not be able to go faster than a speeding bullet or catch a woman falling from a tall building; but they cast an aura of courage that surrounds all those they meet. Heroes like Superman are seen only in the movies. My hero is real and I salute him, wherever he is. ☺



Just like the essayist's hero, Professor Stephen Hawking has been an inspiration in overcoming adversity to become a renowned physicist, author and lecturer. And he's a Trek fan.

by dan madsen

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H TOS MOVIE UNIFORM JACKET

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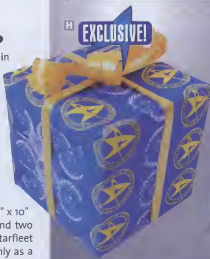
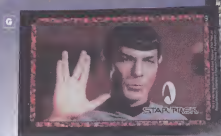
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
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